

The School Musician

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FEBRUARY 1942





CAN YOU IMAGINE A GUY BUYIN' A HORN JUST BECAUSE MY PICTURE WAS ON IT!

BILL MILLER, the kid that plays such a lot of Baritone Horn, stopped me the other day and says, "Elmer, I just bought your picture."

"Go on," I says, "what would anyone want with a picture of me . . . except a movie actress, maybe."

"No kiddin', Elmer," he says. "But, of course, your beautiful new Baritone Horn was included in the deal."

"Oh, I get it," I says. "You bought my new Bell Front Baritone Horn which has my picture engraved on the bell. I suppose my picture was the big reason for your buyin' the horn."

"Well, frankly, Elmer," Bill says, "the horn is great. What valve action! What tone! What response! I can rip off those solo numbers like nothin'. Our Band Director says it's the best Baritone he ever saw."

"Naturally," I says, "if it has my picture on it."

"That helps," Bill says. "Whenever I have a tough passage to play, I just think of your face engraved on the bell and boy, how the notes pop out!"

"Gee, Bill, thanks," I says, feeling pretty happy. "I'll send you a personally autographed photo of myself for you to keep among your souvenirs."

Your pal,

Elmer the Elk

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... I take my
pen in hand ...

Any Old Flutes, Spinets, Violas?

THE SCHOOL MUSICIAN:

In your December, 1941, issue of *The SCHOOL MUSICIAN*, you had a question and answer in your "Flute Question" department that interested me. It was the question of M. H. P. from Marshall, Texas, relative to a yellow box-wood flute. I know that these old yellow flutes have no musical value but I am trying to locate just such a one key yellow flute for my instrument collection.

I desire to contact the party that has this flute and am asking you to forward the enclosed letter to the party, M. H. P., Marshall, Texas.

I wish to obtain old style musical instruments but so far, I have not been so very successful.

Do you ever contact anyone having yellow flutes and clarinets,—old band instruments—a *Viola-de-Amour*—a spinet and a melodeon.

Thank you for this assistance.—Prof. Arne B. Larson, 818 Seventh St., International Falls, Minn.

Your letter has been forwarded, Professor, and we hope that you get your flute. Possibly, some others of our readers have old instruments in which you might be interested. We hope you'll hear from them.—Ed.

"Swell"

THE SCHOOL MUSICIAN:

May you enjoy continued success in the editing of this "swell" magazine. I have been a subscriber since 1937 and have all the copies saved since then.—V. F. Lunn, Inst. Director, Oelwein, Iowa, High School.

What was the matter before 1937?—Ed.

Major or Majorette?

THE SCHOOL MUSICIAN:

I enjoy *The SCHOOL MUSICIAN* very much and receive many points of value in teaching the band and orchestra in the public schools.

However, like one of your correspondents whose letter was published in October I feel that flag swinging, baton twirling and similar things not pertaining to music are receiving too much attention. Those extra activities may add color for the spectator, but in many cases, it is being overdone and considered a primary activity with the band tagging along in a secondary place.

I have seen as many as a dozen majorettes twirling in front of the band with the drum major marching in second place.

I think it would be better to march the National, School and Band flags in front with the drum major and let the twirling and Swiss flag waving groups follow the band.

In that way a school could have a hundred of them in the parade following the band, as any other organization does. I still contend that they are out of place in front of it.

Please settle the following question:

Is a girl who does no twirling but simply directs the marching evolutions of a

(Turn to page 6)

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The School Musician

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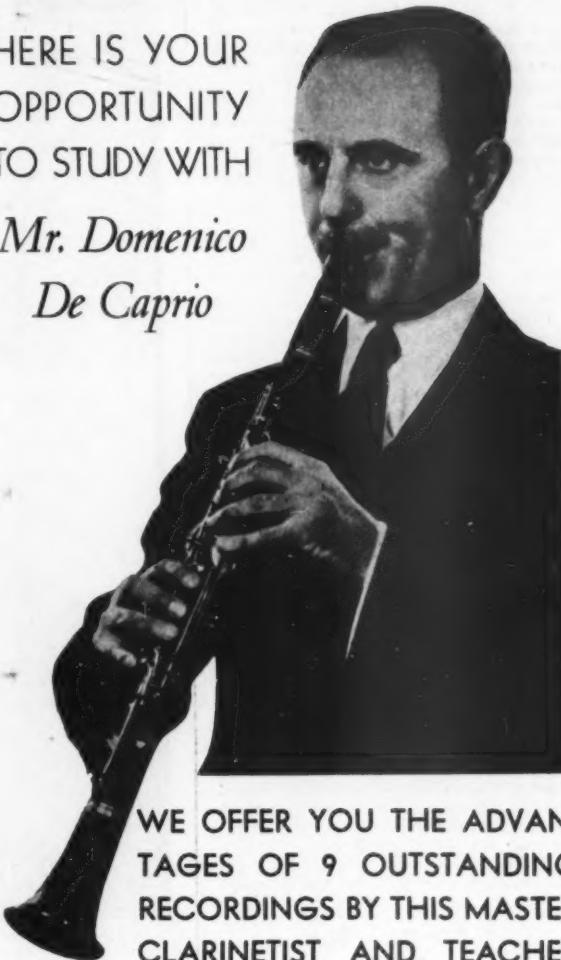
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I Take My Pen in Hand

(Continued from page 3)

band with the drum major's baton a *Drum Major* or a *Drum Majorette*? Maybe the twirlers should not be called *Drum Majorettes* but simply *Majorettes*. Personally, I think the one who maneuvers a marching band should have the title of *Drum Major* whether that one is boy or girl. He or she should be distinguished from the twirlers, so often called *drum majorettes*—*George E. Payson, Director, North Bend, Oregon.*

Come to our rescue, readers. How would you call 'em?—*Ed.*

A Part of Education

The SCHOOL MUSICIAN:

Congratulations for the fine work that you are doing to promote Music and Music Education in the schools of our country. I have used and enjoyed your magazine since I began teaching and consider it a definite part of my education. We have the magazine in our library and encourage all of our students who can to have it in their homes.—*Howard Van-skike, Music Supervisor, Brentwood, St. Louis, Mo.*

Colleen Crows

The SCHOOL MUSICIAN:

Let me say a word of appreciation for the splendid spread you gave our local drummer, Colleen Rocheleau, in the January, 1942, issue. We had just about given up hope of seeing either the picture or the copy but it was worth waiting for. When the January issue arrived and I saw the article, I immediately sent a telegram to Colleen at the local high school, thereby exploding her usefulness as a student for the balance of the day.—*C. P. Macnab, Marshfield, Oregon.*

Glad to hear Colleen liked it. Hope she has retrieved her studious abilities—*Ed.*

A Pleasant Surprise

The SCHOOL MUSICIAN:

We were very pleasantly surprised to find Charles' picture so nicely displayed on the cover of your January issue. It is an honor that he will appreciate even more as he grows older. Thank you very much.—*J. E. Schmitt, Director, Ness City, Kansas.*

When Charles becomes famous, we can say we "knew him when".—*Ed.*

Music for Jr. High Musicians

The SCHOOL MUSICIAN:

Enclosed please find check for subscription to your fine magazine.

I for one would like to ask if you couldn't list each time a longer list of excellent music of easier grade for junior high, such as Grade C or even D, but in greater quantity. Any such extended list would be greatly appreciated.—*Oscar G. Hertsgaard, Racine, Wisc.*

We would suggest that you purchase from Music Educators' National conference, 64 E. Jackson Blvd., Chicago, their booklet of 1942 National Competition-Festivals which lists required music in all grades of difficulty, from Class A to Class D.—*Ed.*

Presenting—



F. Vallette Hill, Alliance, Nebraska

During the past five years, Mr. F. Vallette Hill has developed a unique music education program in Alliance, Nebraska that extends from the fourth grade through the Municipal band and his work with the high school band, judged by William Revelli as Highly Superior Plus at the National contest, has put Alliance on the school music map. Mr. Hill was born in Denver, Colorado thirty-seven years ago. Almost as soon as he could walk, his mother began giving him violin lessons and during high school he delivered papers and played in dance orchestras to earn money to continue his lessons under Frankie Nast and Edwin J. Stringham. After high school, Mr. Hill studied for six years at the American Conservatory in Chicago where he received his Bachelor of Music degree in 1931. Played violin in Conservatory orchestra, also viola with Chicago Heights Concert orchestra and three years with the Business Men's Symphony under Clarence Evans' direction. After receiving his A. B. degree at Nebraska University, Mr. Hill took his first teaching job in Maywood, Nebraska, then went to Nebraska School of Agriculture in Curtis. In both jobs, his organizations performed admirably at contests and concerts. Mr. Hill collects numerous pictures of musicians and students, also symphonic records and scores and certain swing disks. Other hobbies—tennis, golf, and 18-months old Val, Jr., christened "Slug" by Alliance bandsters.



Start Your Instrumental Beginners

YOUNG

This Easier Way

By Keith Collins
Director of Instrumental Music
Sikeston, Missouri Public Schools

BAND AND ORCHESTRA DIRECTORS:

If you are interested in eliminating music instruction periods after school and bringing your department up-to-date, and at the same time improving your instruction, perhaps my plan of

doing this, the student misses only one-half hour a week of his regular work and does not disturb the rest of the class. In one and one-half years of trying this plan, I have not had an objection from a teacher of the academic subjects affected by it. Of



Ann Draughon, drum major, lines up the Sikeston band at attention for inspection.

scheduling will interest you. For this plan to be successful you must have a room of some sort in each school building for your teaching and a co-operative principal. Most any sort of room, either large or small, will do, but the principal must definitely be on your side.

In the fall, after giving the necessary tests and securing the instruments I enumerate to find out how many students I have for instrumental music in the 5th, 6th, and 7th grades, since my school offers free instruction to the pupils in these three grades. Then I divide my time into periods of not less than twenty-five minutes each, and assign certain pupils to these periods. During the time assigned to each pupil he is excused from his class to take his music lesson, leaving quietly and a little early so as to have his full twenty-five minute lesson. By

course, there are always some students whose lessons have to be placed at certain times but this can be easily done by your cooperating fully with the teachers, and the principal. For an example, you may arrange the lessons of the weaker students during their recess period.

Some arguments which may be brought up against this plan are that by doing this the teacher has a full day every day with no time for planning programs, arranging music, etc., and that the plan would not work in the small school where the music

teacher has to teach other classes. The first argument is easily answered because a pupil's absence at any time automatically gives you a free period for these duties and you are also given the after-school time otherwise taken up by lessons. It will work in a small school because, although you may not be able to give individual lessons, you can put groups of like instruments in separate classes and accomplish more in fewer lessons than you can by meeting the larger groups of various instruments more often.

Some of the many advantages of the plan are:

1. Individual or small group instruction and the use of authoritative books of instruction.
2. The possibility of covering the fundamentals more thoroughly.
3. Discovery and elimination of incapable and uninterested students more quickly, so as to leave more time for others. (Required practice and practice reports may be used as a basis of elimination).
4. The possibility of advancing more capable students faster than can be done in groups.
5. Better Junior Band and Orchestra rehearsals because of a thorough knowledge of the fundamentals before ensemble playing is started.
6. Flexibility of schedule and many others which may arise in your particular situation.

In using this plan, I am able to get the following activities into a school day running from 8 a.m. to 12, noon, and from 1 p.m. to 3:30 p.m.: 35 twenty-five minute lessons, 25 half-hour lessons, and 5 sixty-minute high school rehearsals each week. Since I teach only instrumental music, this enables me to teach 60 students individually each week besides my regular rehearsals. After I have eliminated the misfits (usually by Christmas) I am able to use their periods for 8th grade or high school students needing extra help. The only rehearsals I have out of school time are Junior Band and Orchestra twice each week. This is necessary because the students making up the groups are in three different schools and cannot meet together until school is dismissed. Children of this age do not mind coming to rehearsals after school because it is their first ensemble experience and they are highly interested in their work.

In summary—by using this plan you are able to obtain better instruction, ensemble playing for from one to three years before the student reaches high school age, more free time after school for special work such as contest groups, solos, chamber music, etc., and at the same time have a much more pleasant and easier teaching day. I hope you may benefit from it or at least give it a trial.

—Band Directors—
What is your tried and
proved system for scheduling
music during regular
school time? Give your colleagues
the benefit of your experience.
Send us your story and pictures.

How to Prepare for Your SIGHT Reading Contest

By Walter Beeler

Member Sight Reading Committee
National School Band Ass'n

Director of Bands
Ithaca (N. Y.) College



● **ON THE SIGHT READING** Adjudication sheet the sub-title "Wrong Notes" is one of twenty-six such titles. A conservative estimate would be that three-fourths of the rehearsal time in many groups is spent with that one topic principally in mind. I believe that this distorted conception of that topic's difficulty and relative importance is responsible for much of the trouble that is encountered in the Sight Reading Contests. Too much attention is directed toward "getting the notes played," while the factors that make it possible and influence the playing of those notes are neglected.

Actual note reading, as such, does not appear to be difficult anyway as most players have very little trouble with it. Whether they know it or not, the thing that they do have trouble with is putting this note-reading ability to work at various speeds and in various moods. This is clearly shown by the willingness with which groups carry a number along *after* it has been started by someone else.

To continue with this problem of note reading, how can it best be taught to minimize its difficulty? By the memorization of scales and arpeggios in all keys. Perhaps we do not realize how *entirely* note reading depends on these two fundamentals. Let us take a few obvious examples of this fact. (See Figure I.)

It is true that these are "picked" examples but it is also true that all music must be constructed upon one of the two principles—scale line or chord line. Obviously then, the way to teach proper note reading is through scales and chords. Not only will this give the ability to read notes but it will develop tonality. It would be hard to imagine a player who knew *thoroughly* the C scale, playing a B flat in the Meistersinger excerpt after the key had become established in his mind. On the other hand, a player who did not know the scale would very possibly do it.

Furthermore, if the player knows scales he will play many notes automatically and his mind will be free to study the character of the music. This player will perform intelligently while his companion, not so equipped, will have time for nothing except the notes.

If we assume that learning of scales and chords will take care of note reading, key signatures and tonality in general, what can be done in rehearsal to develop the ability to read intelligently? I believe that the most important study is that of music terminology and its influence on note reading. Too much responsibility is left to the conductor in determining what a number shall sound like and at what speed it shall be played. Perhaps the

conductor feels that it is entirely his obligation to set tempos and to establish moods. Perhaps he even prides himself on his ability to "bring the group into line" in the first measure of each new movement. That may be an admirable feat but I do not think that it is sound educational practice.

Students should be made individually responsible for these tempos and moods, and they should be prepared to play them *before* the first measure. By this responsibility I do not mean merely the ability to recite translations of the terms in a glib, thoughtless manner. Rather they must be able to translate them in terms of *motion*. They must actually *feel* a tempo and a mood as accurately as they would feel the rhythm of a dance tune. After all, why should rhythmic feeling be confined to only one or two types of music that are handed out by dance bands?

Getting this "feel" for rhythms involves learning three types of fundamentals. Players must know approximate metronome speeds, rhythm patterns, and music terms, and to repeat, they must know them in terms of *Motion*. I do not think that these fundamentals can be learned in isolated form, one by one. Each has so much influence on the other that they must be learned by association. That means that every number that is played by the group must be explained by the con-

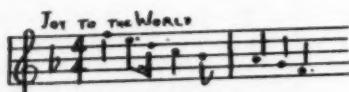
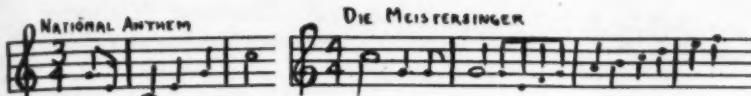


Figure I



Figure II

ductor and understood by each member of the group if he is really to learn to read music. In the accompanying example, (Figure II) the instructions might be something like this. "This is a gavotte—one type of dance music. Notice the tempo that I give you. It is about ($J = 112 - 116$) and is fairly typical of all gavotte tempos. Remember it. Notice too that this type of music is usually played in a mezzo-staccato manner and that it is always light, neat and rhythmic. Observe that it starts on a third beat and this again is typical of gavottes. The accents are also typical. Remember that this number must be played lightly and it may not be rushed or hurried. Keep this information for further reference. You are learning one type of music and you can be guided by this knowledge when you again play a gavotte."

If the group learns the above type of information about many of the compositions played it surely will help in the group's ability to perform at sight. If, on the other hand, no mention of these factors is made it is a safe bet that the next gavotte will have to be learned by rote—the long way.

This thorough learning not only lends intelligence to playing but it saves much time and effort, in that many suggestions concerning articulation, volume, et cetera, can be eliminated if the group is aware of the character of the music to be played. If a group knows that a number is to sound light, graceful and brisk it is not likely to use a legato articulation nor to play in a heavy manner. In other words, mechanics will fall in line if there is intelligence behind the playing.

Naturally, most directors are acquainted with these fundamentals of interpretation but I do not believe that many realize how little *actually* is given on the printed page, compared to what the directors expect to hear. When a director examines a score he recalls a wealth of interpretative

knowledge, gained through years of experience, that the student cannot be expected to have. He sees phrase crescendos where none are written, he sees quarter notes become short and

long, heavy and light, important or unimportant, all because he can read the composer's thoughts by virtue of their mutual experience. Unfortunately this sort of experience cannot be put into the average printed music page. The result is that the player sees only what is before him and that is very little indeed. It is therefore my opinion that conductors should make every effort to teach the 'intelligence' aspect of music and that they will have far less trouble in Sight Reading if they do this.

As I am writing this paper I have before me one of the adjudicator's sheets and in looking for the most frequent and pronounced weaknesses I find these: under 'Technique', Key Signatures and Rhythmic Figures. Let us attempt to find out how each could be improved. Key Signatures, as has been stated, could be learned almost entirely by the memorization of scales

(Turn to page 26)



HAROLD BACHMAN,
Chairman, Sight Reading Committee
National School Band Association
30 E. Adams Street, Chicago, Ill.

A WORD FROM THE SIGHT READING COMMITTEES

The Sight Reading Committees of the National School Band and Orchestra Associations will be happy to supply all essential information regarding the organization and management of Sight Reading Contests and the securing of specially selected music for use at these events. It is hoped that many of the District and State Contests which have not hitherto done so, will include Sight Reading Events this year.

Bulletins containing necessary information may be secured from the Headquarters of the NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION, 64 E. Jackson Blvd., or from the undersigned.

Harold Bachman

I Suggest ORCHESTRAL Clinics

• THERE HAS BEEN "a great hue and cry through the land" by music educators regarding the so-called appalling state of string work in the country today. There is no doubt that other interests have influenced the program of music in the grades and secondary schools to the detriment of the string and orchestral program. It seems pretty well substantiated that unless something radical is done by music educators, the excellent tradition of orchestral playing and the brilliant start which was made at the beginning of the state contests idea, will be set back for some years to come.

Up to the present time, the charges against the string music teacher have been directed to his lack of promotional enthusiasm, to his inability to overlook many deficiencies in the playing of groups of strings because of his perfectionist attitude and his general complacency and interest in only those students who profess exceedingly fine natural ability, or at least an ability which when challenged would develop toward fine playing. None of those charges may be true of any single group of teachers, nor can they be directed against any of those people whose pioneering work along the line of orchestra has been notable. It seems to me, however, that there may be some justification for such criticism.

Recent articles, while deplored, and giving various reasons for this present state of affairs in string work, have not prescribed a solution. It seems apparent that natural stimulation of string playing and teaching can come only from those people who are specialists in the field, providing they will be willing to spend a great deal of time outside of their normal activities with the thought of developing a great future for string instrumental music and of course, the orchestra, in our educational processes. The writer wishes to forward this particular experience for the consideration of those in a position to carry on such work in some similar form with the ultimate object of awakening string interest.

By Emanuel Wishnow
Associate Professor of Violin and Ensemble
Director of University Orchestra
University of Nebraska

given all manner of encouragement by those people engaged in school work whose major interest has been, and still is, string work, we shall not be faced by a continuance of the situation that admittedly we do find prevalent today. In other words, if the teacher will play for the string students, if the students can go to a different community and engage in a stimulating musical experience, if they can have their social good times, if they can be helped to advance in their playing, if they can be given personal encouragement by our string specialists, we shall never have to concern ourselves with deplored, but rather by choosing the most proficient way to develop a program which will need shaping rather than reviving.

I therefore feel that a sample program may interest those people who have concerned themselves about this problem and have sought some means for its solution. Following is the program of the Western Nebraska String Clinic Orchestra:

Faculty Members of the Nebraska University
Emanuel Wishnow violinist
Ernest Harrison pianist
Marian Wolfe cellist
Trio in E _{flat} Major Beethoven, Allegro
Adagio Cantabile Allegro Assai—(Scherzo)
Presto—(Finale)
University of Nebraska Trio
(Turn to page 40)

"... given some acceptable talent, given some performance by other professional groups of strings or recitals by professionals in conjunction with clinics or festivals, given all manner of encouragement by those people engaged in school work whose major interest has been and still is, string work, we shall not be faced by a continuance of the string situation that admittedly we find prevalent today. . . . we shall never have to concern ourselves with deplored, but rather by choosing the most proficient way to develop a program which will need shaping rather than reviving." > > > >

Vitamins for the Weak in STRING Technique

(Digest of a clinical discussion of string problems
before the Michigan School Orchestra Association)

By Charles B. Righter
Associate Professor of Music
State University of Iowa

WE ARE ALL WONDERING these days what can be done to improve the quality of string instruction in the public schools and to extend the scope of our school orchestras. One of the surest means of achieving these desirable ends is to be found in the simplification of our approach to string problems and the clarification of those points which seem to baffle the average student and, perhaps, the average teacher.

The best point of departure is the instrument itself. Perhaps half of the stringed instruments now in use in school classes and orchestras are in such condition that even a very fine player would have serious difficulty in meeting minimum technical and tonal demands in performance. And still we expect unskilled amateurs to overcome these physical handicaps and enjoy the process!

The instruments should first be put in good mechanical condition and then should be maintained at this level by means of frequent inspections. One of the surest methods of discovering weaknesses of adjustment and fitting is for the director himself (if he is qualified for his task) to play the students' instruments. If he is only an average performer the basic physical defects will affect him in about the same way that they affect the student player.

The most important items which require correction are these:

1. Openings and cracks in the body of the instrument.
2. Warped or "rutted" fingerboard.
3. Improperly fitted bridge — too high, too low, too flat, not high enough on the G string side, notches poorly spaced or too deep.
4. Pegs which do not fit uniformly into the peg-holes on *both* sides of the peg-box, or pegs in which the hole for the string is not centered. Peg-wax—not rosin—should be used to ensure ease of operation and prevent slipping.



5. Strings which criss-cross in the peg-box. They should be parallel from the nut to the peg.
6. Faulty stringing. Most professionals prefer the steel E, gut A, aluminum-wound gut D, and silver- or copper-wound gut G for violin; gut A, silver- or copper-wound gut for the D, G, and C for viola and cello; gut or metal-wound gut for bass. The metal-wound wire strings should be avoided for the best results.
7. The bow-stick must not be twisted but it must have the proper curvature toward the hair to provide necessary resistance and flexibility. The bow-hair should be *adequate*, clean, and well-rosined.
8. Chin-rests and shoulder-pads are needed by most violin and viola players and all cellos should be equipped with adjustable end-pins.

Given satisfactory equipment the next most important problem is group tuning. One usable method is to carry the open A throughout the string section from the concertmaster through the first violins and thence to the other sections. Those which are in tune continue playing the A *softly* while others tune up. The theory of this plan is that the correct A will predominate and that the out-of-tune A's will be heard by the individuals whose instruments are off-pitch. The other strings

should be taken in order. However, neither this nor any other system will work unless there is intelligent application to the problem by all. General tuning should be done by means of sustained chords and unison scales.*

The left-hand technique is relatively simple if the teacher and the player understand the fingering patterns and the four fundamental finger movements, which are as follows:

1. Perpendicular. Up-and-down action of a finger, as exemplified by the simple slow trill.
2. Longitudinal. The sliding or shifting of a finger on the same string.
3. Lateral. The changing of a finger from one string to an exactly corresponding position on another string.
4. Diagonal. The shifting of a finger from a *low* (or high) position on one string to a *high* (or low) position on another string.

Any one of these basic finger movements can be demonstrated by a person who does not play the instrument, and still many advanced players do not thoroughly understand their importance or utilize them in performance. Almost every sequence of notes can be analyzed in terms of these basic techniques and the player who takes the trouble to do this will find himself advancing very rapidly in technical skill and in pitch accuracy. A perfect understanding of finger relationships, if supplemented by muscular elasticity and freedom from tension, will vastly improve the left-hand technique of any player and will make performance a pleasure rather than a trial.

The soul of string playing is in the bow, but here again there are certain basic principles to be observed. First, a correct hand position must be achieved. There are differences of opinion as to what constitutes a *correct* position but here is one which

*See Righter-Dasch Tuning Method, pub. by Gamble Hinged Music Co.

"The chief interest in string playing centers around the use of the bow to produce variations in tone coloring. We have these interesting techniques with which to vitalize string performance: sustained tone, staccato, détaché...various forms of spiccato, the lifted stroke, pizzicato, cross-string, bowing, tremolo...By making more extensive use of these color devices, performance on the stringed instruments can be made more interesting to both players and listeners and the inescapable outcome must be an upswing in the development of school orchestras."

seems to embody fewer pit-falls for the amateur than some of the others: As a preliminary, pick up a pencil from a flat surface, using the thumb and all four fingers, thumb and fingers slightly curved. Then slip the first, second, and third fingers across the pencil until the first joint of the second finger is opposite the tip of the thumb. Now try this position with the bow. The essential points

its "hooking" over the bow-stick. The first finger should rest on the bow-stick at a point between the two joints nearest the tip of the finger.

The thumb should serve always as a fulcrum with the pressure being exerted, as needed to maintain a correct balance, by the first and the fourth fingers. Relax the upper arm and the forearm and guide the bow at right angles across the string. Learn to use the full bow and practice the essential opposites of *saving* the bow and *wasting* the bow, i.e., getting maximum tone with little bow and minimum tone with much bow.

The chief interest in string playing centers around the use of the bow to produce variations in tone coloring. We have these interesting techniques with which to vitalize string performance: sustained tone, staccato, détaché (great and small), various forms of spiccato, the lifted stroke, pizzicato, cross-string bowing, tremolo, et cetera. By making more extensive use of these color devices, performance upon the stringed instruments can be made more interesting to both players and listeners, and the inescapable outcome must be an upswing in the development of school orchestras. It is for the teacher to discover for himself some of the hidden beauty and fascination in the orchestra literature and to improve the performance in this field, not by some form of dark magic, but by letting string music speak for itself in its own inimitable idiom.



First divisioners of East high school, Waterloo, Iowa, include string players. Winners are Lloyd Biggle, clarinet, Lorraine Roeder, cello, Maxine Pitts, string bass and Richard Mitchell, flute. Elizabeth Green is orchestra director and Herbert Goodwin, band director at East high school.

are to keep the thumb slightly arched, the tip of the little finger on the top of the stick, and the index finger sufficiently straight to prevent



Gloria Vanskike

**The School Musician's
Glamour Girl**

for February

**She Won First Division in
Region 9 on Her Bb Clarinet**

Serious about her music study is Gloria Dee Vanskike of Brentwood, Missouri. Her practice periods are from 6:30 to 8:30 a. m. and from 4:00 to 6:00 p. m., except on Saturdays when she works from 8:00 a. m. to 4:00 p. m. Her intensive study has reaped results for she was awarded National First division for her excellent work on Bb clarinet in 1940 and 1941. Gloria Dee plays in the school orchestra and also the clarinet quartet which has been a State and National winner the two years that it has been in existence.

A pupil of Carlos Camacho, bass clarinetist of the St. Louis Symphony, Gloria has often appeared in recitals and concerts with her teacher and Gerry Cermac, organist.

Seventh grader Gloria has played the violin for five years and does rhythm work under Francisco Polizzi. She has one brother, five years old, whom she is teaching to play violin and to sing. Her ambition is to be an orchestral performer or to teach music. Most enjoyable school subjects are, to Gloria, Home Economics and Chorus.

Gloria's father, Howard Vanskike, is the director of music in Brentwood.

On the Cover

Four pretty girls and a handsome major make a pleasing picture with their shining batons pointed heavenward. Mildred Wouse, Florence Zick, Herman Ulandowski, Delores Sulica and Delphine Podreza twirl for the Thornton Fractional Township high school in Calumet City, Illinois.

Entertaining Routines



The Lynn high school Flag Team, eight swingers, a drum majorette and a miniature majorette, is greeted with enthusiasm by basket ball fans whenever the flagsters present their show.

SEVERAL INTERESTED BAND DIRECTORS have asked me how I arrange such effective baton twirling and flag-swinging routines for performances at evening basket ball games played at home. I will attempt to answer this question first, by presenting a few descriptive facts about our high school teams, and second, by illustrating the method we use in developing routines for night performance.

The Lynn Baton Team, consisting of a drum major, her two assistant majorettes, and eight twirlers, is both a marching and a twirling aggregation. Every maneuver of the red and white satin attired team is accented by flash, snap, and glitter.

The Flag Team is made up of eight coed swingers, a drum majorette, and a miniature majorette, who strive for grace, harmony, and symmetry.

Each group is a separate marching element when the band is on parade; likewise, each usually performs separately for basket ball fans at night games. However, these teams have performed together successfully, especially for novel evolutions and formations.

At the beginning of the school year a band committee composed of

Mr. Donald Hinshaw, the trustee, Mr. Will Moore, the principal, Mrs. Gilbert Miller, the band director, and the instructor of twirling met to arrange a varied band program corresponding with the basket ball schedule of home games. These dual programs were then mimeographed and distributed to students and patrons.

With a definite program for the band, the baton twirlers, and flag swingers at hand, the next problem to appear was that of composing routines to match musical numbers selected for the band. Although both the baton and flag teams do much maneuvering, the feature of each performance is still the smooth twirling or swinging in unison.

Most of the two-four marches selected are made up of a total of one hundred-thirty-two (132) to one hundred-thirty-six (136) measures. Since the assistant majorette in charge of the twirling routine or the instructor usually plans to have the band play the trio of 32 measures only once through, the remaining ninety-six measures (192 counts or beats of the bass drum) which start after the introduction must be matched by one hundred-ninety-two twirls of the baton.

for the B. B. Game

By Jasper Church, Instructor

H. S. Baton and Flag Corps
Lynn, Indiana

These movements are then arranged in groups of thirty-two (32) counts to conform with the score of the music. For example, measures of alternating high and low notes are matched by spiral twirls or one-finger flips, crescendos or runs by throws from the vamp or leg pass. A high throw or a forward thrust from a neckover makes a fitting finale.

Next the twirlers on the routine committee try out the temporary routine to see whether it will work smoothly, and then, with the help of the instructor, make the necessary alterations.

After the final arrangement of routine movements meets the instructor's approval, duplicate copies are made by mimeograph or carbon. These copies are distributed to both regulars and reserves at the next practice period (we have two each week). Each twirler is required to learn the routine by the second practice.

Meanwhile the drum major, or whoever is to present a specialty, works out a special routine to correspond with the routine which is to be executed by the twirlers in unison. This special routine usually starts after the first sixty-four (64) counts (or thirty-two (32) measures) of the group routine, but reaches its climax in third or last sixty-four counts—the trio of the selection—in order to attract the attention of the spectator to a display of tricks, flips, and throws. The special performer

leads until an assistant assumes the responsibility.

Because of its extra length and added weight, the swinging flag requires (except in a special routine) both beats of a measure of two-four time for a single twirl. This steady, even tempo is usually moderate enough to allow smooth, graceful movements in unison. For leaders who are more adept at combining quick flips and passes for special routines, the flag movement should be twice as fast—one twirl per count—just as for the baton.

Three-four time is especially adaptable to slower flag-swinging movements. We have used Strauss waltzes to great effect.

Whenever the entire Baton and

glittering batons.

We have been able to offer a new combination of twirls, formations, and marching maneuvers at each performance. Various innovations such as twirl and tap, clown twirl-

ing, acrobatics, juggling, ensemble, two-baton twirling and Zouave gun-spinning have also helped to produce a variety which gives the patrons and fans a new thrill each night.

How Our New Band Room Has Improved Our Entire Music Program

By Roy T. Schwab

Director of Instrumental Music
Springville Iowa High School

work and private lessons. It is equipped with a Celotex ceiling. The walls are only fifteen feet from floor to ceiling giving ample sound proofing which has been proved satisfactory.

In Springville, we were fortunate three years ago in having a band room provided for us. We are naturally proud of this new home and both the band enrollment and the band work have improved considerably since we have been working in our new location.

A good band room not only improves the band itself but it will do an amazing amount of good for the director's nerves. A director who must continually listen to the noise and conglomeration set up in a room that is not suitable for a band's rehearsal is under a constant strain.

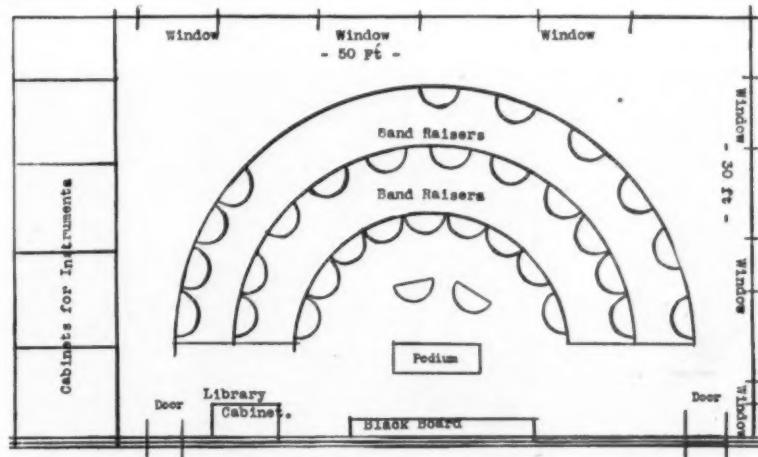
Our band room is fifty feet by thirty feet, giving us ample room for class

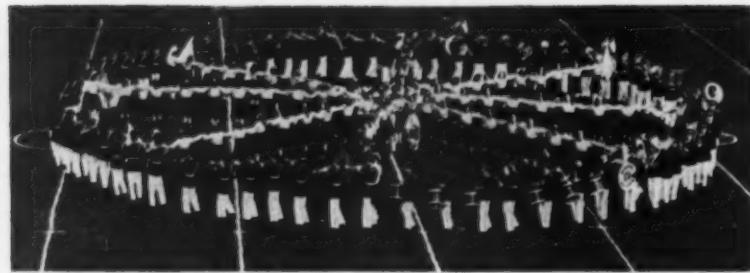
The raisers in the band room can be taken to the stage for public concerts and gives the band a much better appearance in concert and public appearances. The raisers were built by a local contractor at a very nominal sum.

The auditorium stage doors are on the same floor as the band room and we can go to the stage from the band room by merely crossing the hall.

There are cabinets at one end of the room for drums and instruments. All cases for sousaphones, drums, uniforms and equipment are stored in places provided for them over the cabinets.

(Turn to page 40)





In Wagon Wheels, the Pirettes come in handy as the spokes while the musicians form the rim of the wheel.

AIDES to the Marching Band- The "Pirettes"

● THE PROBLEM OF ACHIEVING ORIGINAL stunts and marching maneuvers for bands and marching units is an ever present one. To facilitate this problem the John R. Rogers High School (enrollment 1300) of Spokane, Washington, has an 80-girl marching unit to match their 80-piece marching band. The contrasting uniforms of the two units add color to the performances and enable the combined units to present much more elaborate, original, and intricate pictures.

Uniformed in purple skirts and headdresses, and gold blouses, the Pirette unit presents a colorful and interesting group for parade and half-time stunts. The Pirate band, uniformed in purple and white, is headed by a drum major, two lieutenants, and three white clad majorettes. The "Pirettes" are led by eight twirling majorettes in gold

By Harold Anderson, Band Director
and Myron Ernst, Director, Pirette Marching Unit

Rogers High School
Spokane, Washington

satin and eight flag throwers. Among them is an acrobatic twirler and a lighted baton twirler.

Fortunately, the band and marching unit meet during the first period every day and can hold combined practices on the football field adjoining the school. The marching unit is open to juniors, seniors, and outstanding sophomore girls. They are given physical education credit for satisfactory work in the marching unit. Tryouts are held in the spring

and selection by a faculty committee, is based upon scholarship, posture, sense of rhythm, and poise. At the conclusion of the spring twirling class, (two periods per week), majorettes are chosen for the following season.

The Spokane units perform before afternoon and night football crowds. In the initial 1941 "Merry Go 'Round" meeting of the four school league, the bands and marching units presented their pageantry to a "standing room only" crowd of over 17,000. A handsome trophy was awarded the best stunt, judged for its originality, precision and general effectiveness.

Some of the stunts presented by Rogers high school in the past year are:

1. *I'm Forever Blowing Bubbles.*
2. *Wagon Wheels.*
3. *The Good Ship Sportsmanship.*
4. *Bicycle Built for Two.*

I'm Forever Blowing Bubbles

This stunt performed for a night game in 1940 gave a salute to four schools that were represented in the annual "Merry-Go-'Round" game. The band, in open formation marched to the center of the field and formed a huge curved pipe. While the band played a march, the girls' unit in double file marched through the stem



"Say It with Music" immediately suggests a lyre and with the help of the Pirettes, a formation large enough to be seen by the entire crowd can be made.

of the bowl of the pipe. At the command the band played "I'm Forever Blowing Bubbles" and six bubbles (each bubble a circle) emerged from the top of the pipe and in swinging waltz rhythm circled to their respective cheer sections. At the sound of a gun, each bubble broke into the respective school initial. Each letter, headed by a twirler and two flag throwers with appropriately colored flags, led the section in singing their school

changed to three letters, saluting either the home or visiting school.

The Good Ship Sportsmanship

Good continuity over a public address system is necessary for the success of this maneuver. The band forms a football on the 35 yard line and the unit forms a Pirate ship with its bow on the 50 yard line. The only flag present on the ship is its Pirate flag. The ship moves as one

the field in its ship formation until it reaches the goal posts.

A Bicycle Built for Two

The piece "A Bicycle Built for Two" is familiar to everyone and explains the maneuver. The girls form two wheels about ten yards in diameter and the band forms a bicycle frame, seat, handle-bar and chain. When played in 6/8 rhythm, "Bicycle Built for Two" is an easy march and the bicycle wheels and chain revolve clockwise in rhythm. At this moment, two squads of bicycle riders, headed by a couple on a tandem and dressed "a la 1890" lead the riders around the field. Although this stunt is brief, it is very colorful and appeals to the audience.

Here are some suggestions that have been helpful to these groups:

1. A public address system used on the field for rehearsal enables the director to see the stunt from the press box and give verbal corrections and commands. This saves many minutes and eliminates running about the field by the director or assistants.

2. The use of colored moving pictures for instructional purposes is a great help. Corrections can be made in lines, formations, posture, length of steps, and general effect of the stunt. When shown to the band and marching unit, moving pictures give the students a sense of personal pride and responsibility and afford relaxation for the group when weather keeps the unit indoors.

3. A .22 caliber starter's pistol to execute commands is heard by band members while playing.

4. A prepared continuity for public address and radio announcers helps to put over the stunt.

5. A "catch tune" or title explains the stunt to the audience.

6. When performing on a field bordered by low grandstand seats, long and narrow letters and figures are easier to distinguish.



The Good Ship Sportsmanship approaches the Island of Football in one of the Rogers band's intricate formations. The Pirettes form the ship, the bandsmen outline the football and the crowd roars approval.

song accompanied by the band. The exit was effected easily by each separate unit forming a block and following the band down the field.

Wagon Wheels

A very effective picture can be made using the music to "Wagon Wheels." The band marches into the center of the field where it forms a wheel 30 yards in diameter. The girls' unit, divided into six groups, enters single file from the four corners of the field and two lines march down the sideline of the field from opposite directions toward the center. Each line stops when it reaches the outside of the circle and the flag throwers on the outside of the figure do a routine to the trio of a march. At the command from the Drum Major, the single lines enter the circle and become the spokes. At the signal, everyone left faces and the wheel turns one complete revolution to the chorus of "Wagon Wheels."

As a second part to the stunt, the girls' unit leaves the circle and forms two small individual wheels with four spokes in each at the opposite 25 yard lines. Again "Wagon Wheels" is played. From this formation, the picture can easily be

unit and strikes the "island of football." On the island are four football players dressed in their school football suits. At the playing of his school song, the player leaves the island and boards the ship. He unfurls his school flag and it is raised (passed from girl to girl) up the mast. Each school song is played as each player hoists his flag.

The band leaves the field to the tune of "Sailing" and "Anchors Aweigh." Now the transformed pirate ship is the Good Ship Sportsmanship and with all teams aboard, sails off

Coming Next Month

A School Musician Performs with the Symphony

Jean McIlvain

The thrills and the chills that accompany an audition with a great conductor,—the anxiety, yet the high honor of playing a solo with a professional symphonic background. Jean McIlvain, high school French hornist, tells of her experiences with Dr. Frederick Stock and his famed Chicago Symphony orchestra. Don't fail to read this revelation by a school musician in the March issue of *THE SCHOOL MUSICIAN*.

Are There Too Many Majorettes? Robert Gruetzman

The controversy on majorettes rages again. Are majorettes a good educational investment? Do they create harm in the school music system? Does using majorettes place too much emphasis on showmanship instead of developing the concert angle? Mr. Gruetzman stirs it up again,—brings the question out in the open. You'll be interested even if you don't agree with him. Read his article in the March issue.

From HIGH SCHOOL Band to Radio Symphony

went Humbert Pennino

By Kermit G. Stewart
Music Supervisor
Neptune Township Public Schools
Ocean Grove, N. J.

• FIRST TRUMPETER FOR FOUR YEARS under the baton of Toscanini! Humbert Pennino of the NBC Symphony Orchestra has this distinction—one that few men can boast.

Furthermore, he plays regularly in Dr. Frank Black's Cities Service orchestra and is heard on such programs as the Manhattan Merry Go Round, the Bayer Asperin, and the U. S. Treasury Hour. He is heard in the music that accompanies many Warner Brothers and Fox Movietone pictures. He is also heard in the orchestra on many Victor Records. Few trumpet players in the history of music have been heard by so many people so many times.

Now the woods (and radio studios) are full of good trumpet players. What does a trumpet player have to know; what does he have to do; and what experience does he have to have to attain a position of this kind? And once there, what does he have to do to stay there? A study of Mr. Pennino's background should be some indication of how to achieve success on an instrument.

Mr. Pennino is quite disarming in his modesty. "I never started out to be a musician. I just fell into the profession, so to speak." When you find, however, that for years he was putting in four and five hours a day of hard painstaking practice, it becomes obvious that he was carefully choosing the direction of his fall.

Humbert Pennino was born thirty-four years ago in Jersey City. His father is a musician and a composer of many popular Neapolitan songs. Humbert took his first music lessons from his father; but as he says, he never began to take it seriously until his second year in high school. The family had moved to Brooklyn, and he was attending the New Utrecht high school. In his sophomore year there Mr. Philip Ehrlich organized a band, and from that time on Humbert had one consuming interest—the trumpet.

Under Mr. Ehrlich's excellent direction the band and Humbert both rapidly improved. In the late 1920's the New York state music contest was sponsored by the Music Week Association under the direction of Isabell Lowden. In Humbert's senior year the band took first place in this contest, and he took first place in the trumpet division. Mr. Pennino still remembers the required piece that year. It was Goldman's variations on "Tramp, Tramp, Tramp".

After graduation from high school Humbert was determined to go on with his musical education. That fall he prepared for an audition at the Damrosch Institute of Musical Art—now the Juilliard Institute. On the basis of this audition he was awarded a four year scholarship on trumpet!

These four years were packed with the study of music in all its branches—aside from that four or five hours a day on his instrument. His teacher on trumpet was the world famous Max Schlossberg: "The best in the world", according to Humbert. Other teachers included Mr. George Gartland, director of music in the New York Schools, and his assistant, Mr. Pierre Willhousky.

Graduation—a finished musician—and no job! With the advent of the "talkies" the pit orchestra in the average movie theatre was on its way out. But there was still a place for a trumpeter like Mr. Pennino. He spent a season as soloist in Victor's Band on the Asbury Park Boardwalk on the Jersey Coast. Then he went quickly from several small theatre jobs to the large orchestra in Lowes in Newark. The next step was to the Paramount Orchestra on Broadway, and when Erno Rapee organized the Radio City Theatre Orchestra, he went there as solo trumpeter for four years. His next move up was to the orchestra in the Metropolitan Opera.

At about this time the National Broadcasting Company announced that they had secured the services of Arturo Toscanini, and that they would organize the finest symphony orchestra available for him to direct. Artists from all over the world were brought together for this organization, but one



Mr. Pennino

of their trumpeters was right in New York—Pennino.

The personnel directors who give contracts to musicians in an organization like NBC are men who are intimately acquainted, either personally or by reputation, with orchestral players all over the country. They make that their business. When they have a job for a musician, they do not hold try-outs or auditions. They just select a person who has proved that he can do the job, and they pay that person very well.

Mr. Pennino has a yearly contract with NBC which specifies that he is to play for the company five days a week. Eight hours a day are spent at the studios, five of which are used in actual playing.

For an NBC Symphony program under Toscanini the orchestra rehearses two and a half hours a day for four days, and one hour on the day of the performance. The rest of the day the musicians rehearse or play on commercial programs wherever they are needed.

Mr. Pennino has played under the batons of Stokowsky, Molinari, Dr. Rodzinsky, and many others, but the high point of his career is his work with Toscanini. The rehearsals are especially inspirational as well as instructive, and are worth a "conservatory course anywhere".

Rehearsals under Toscanini are conducted with the strictest possible discipline.

(Turn to page 26)

March 27 N. E. Arkansas Will Hold Fourth Fest.

Blytheville, Ark.—According to host director, C. G. Morehead, Northeast Arkansas' Fourth Annual Band competition-festival will be held in Blytheville March 27 with 15 bands participating. After the concert bands, sight reading, solos and ensembles in the morning and afternoon, there will be a parade at 4 p. m. of the bands through the business section of the city, ending at the high school stadium where the twirling competition will be held. The marching contest will begin at 7:30 that night in the stadium.

Neighboring bands from Tennessee and Missouri have been invited to the festival. Arkansas bands composing the Northeast Arkansas School Band associations are Jonesboro, Helena, Paragould, Forrest City, West Memphis, Luxora, Kelser, Osceola, Newport, Marianna, Searcy, Wilson, Joiner, Batesville and Blytheville. Judges will be M. J. Lippman, Hendrix College, Conway, Ark.; R. B. Watson, Pine Bluff, Ark., city schools; W. H. Fox, State Teachers' college, Murray, Ky.; and Lester A. Somers, State College, Jonesboro, Ark.

REGION 3 CLINIC IN 3 ACTS ON NORTHWESTERN CAMPUS BIG SUCCESS

Band, Orchestra and Chorus Take the Stage and Show Their Goods to Customers Who Came from All
Corners of the Middle West

Evanston, Ill.—One of the most comprehensive and surely the most unique school music clinic ever sponsored as a Regional activity was held here on Northwestern campus on January 16-17. It was the official Region 3 clinic in band, orchestra and vocal music sponsored by the regional committee of which King Stacy of Lansing, Michigan, is chairman.

From its opening on Friday morning with the instrumental ensemble demonstration by Irving Tallmadge until the university a cappella choir closed its songbooks late Saturday

afternoon, the visiting promulgators of the sacred art had one grand and gory session of vivisection as the doctors made deep incisions into all types of methods of music teaching practice. This was probably the most hospitalized event of its kind ever conducted. They really took things apart, saw how they worked.

George Wahn conducted an instrumental round table assisted by veritable celebrities on brass, woodwinds and percussion instruments. Louis Blaha and his famous J. Sterling Morton high school band exposed the tricks in the tricky passages of current contest numbers, and believe it or not, followed immediately in a similar demonstration with his equally famous orchestra. The Northwestern University band conducted by Glenn Cliffe Bainum obliged with contest number reading and comments from the judges' standpoint and that evening shared a program of unusual interest with the a cappella choir and the orchestra.

On the clinic committee were John W. Beattie, chairman, George Howerton, vocal, Richard B. Madden, band, and Traugott Rohner, orchestra.

(Continued on next page)

COLONEL HARDING HOLDS 13th NATIONAL BAND CLINIC AT I. U.

Urbana, Ill.—To talk over their band teaching problems, get new ideas, and most of all to hear spring contest numbers and program music played and reviewed by America's finest university concert band, nearly 200 school bandmasters from a score of states gave generously of their time to attend the 13th Annual National Band clinic conducted by Dr. A. A. Harding at the University of Illinois January 8th to 10th.

Dr. Harding was the first to successfully conduct a school bandmasters' clinic of this kind 13 years ago. The enormous value of this 3-day concentrated study period was immediately appreciated and during the 13 annual clinics which have followed, leading pedagogues of the art have been repeatedly attracted from all sections of the country. Enrollment often runs as high as 500. State and Regional clinics, now held throughout the country, all had their genesis in the plan originally introduced and brought into successful operation by Dr. Harding.

As chairman of the band committee of the Music Educators' National conference, Dr. Harding is the key man in the selection of contest numbers. All of this music and arrangements are carefully analyzed and studied in the Illinois band room before being approved and recommended to the committee.

Before the annual clinic each year,

hundreds of manuscripts pour into the university band building and many of these are played and sampled at the clinic session. As many as ten new members a week are received during the remainder of the year, sent by composers and publishers, for the Doctor's criticism before publication.

The clinic this year reverted to its original type in being exclusively for band. In some previous years the orchestra and chorus have also come in for clinic observation. It is thought that in the brief two-and-a-half days the band alone provides ample material and a better job can be done by concentrating on this subject.

Mark Hindsley, assistant to Dr. Harding and director of military bands, spoke on the subject of pageantry in athletic events. Clarence Sawhill, director of one of the military bands, led a discussion on conducting methods and rehearsal technique.

At the big evening smoker following an informal concert, sound movies of the 1941 football programs were shown.

Instrumental class teaching and departmental organization were discussed and the playing of selected concert numbers by the second regimental band, under the direction of Mr. Sawhill, presented a symposium on band arranging, rearranging and editing with demonstrations for the use of certain unusual instruments.

MMEA Holds Annual Clinic —Elects Hertz President

Minneapolis, Minn.—The annual clinic sponsored by the Minnesota Music Educators association was held December 29-31 on the campus of the University of Minnesota in the new Coffman Memorial Union building. Guest conductors were chorus, John Kuypers of Hamline university; orchestra, Henry Sopkin of Chicago; band, Charles B. Righter of the University of Iowa. 300 high school musicians made up the band, orchestra and chorus.

A timely feature of the clinic was a panel discussion on the war-time objectives of public school music. Participating in the discussion were Mr. Righter, John Sherman, music critic of the Minneapolis Star-Journal; H. B. Gough, supt. of schools, St. Cloud, Minn.; Dr. Gilbert Wrenn and Dr. Joseph Starr, both of the University of Minnesota.

Retiring officers of the association are George C. Krieger, president and Elmer H. Sodergren, secretary-treasurer. Newly elected officers are Erwin A. Hertz, of Tech. high school, St. Cloud and Ronald G. Riggs of State Teachers college.

(Continued from page 19)

Following is the complimentary concert program of the Northwestern



King Stacy of Lansing, Michigan, Chairman of Region 3 Clinic.

University band conducted by Mr. Bainum on Friday evening:

1. American Rhapsody Wood
2. Adventures in Dissonance:
 - a. "Bravura Prelude"—for Brass Choir McKay
 - b. "Jericho"—Rhapsody for Symphonic Band Gould
3. Program Material—Solos with Band Accompaniment:
 - a. "Triphena"—An Egyptian Rhapsody DeRubertis
 - For Alto Saxophone and Band MARY LOUISE KENNEDY, Saxophone
 - b. "La Rougette"—Harp or Piano Solo with Band Accompaniment Bennett
 - PHYLLIS GOODMAN, Harp
 - CLAUDE VANDERGRIEND, Piano
4. Program Material in the Modern Popular Idiom:
 - a. "Sequola"—A Tone Painting La Gasse
 - b. American Symphonette (2nd Movement) Gould
5. Program Material Suitable for Encores:
 - a. Italian Polka Rachmaninoff
 - b. The Trumpeters Leidzen
- ROBERT OLSON, RICHARD WILSON, ROBERT BOARDMAN, G. RUSSELL ROSS
6. Tone Poem—"America" Williams
- CHORUS AND BAND
- THE STAR SPANGLED BANNER

Wauneta, Nebr.—To fill the vacancy left by Mr. Wehling, Dale Ganze of Muscatine, Iowa, has taken over the music teaching position in the Wauneta schools.

Michigan's Festival in Ann Arbor, Apr. 24-25

Ann Arbor, Mich.—The 1942 State festival sponsored by the Michigan School Band and Orchestra association will be held in Ann Arbor, April 24-25.

Deadline date for entries are solos and ensembles, April 6; bands and orchestras, April 13.

This festival has been given the approval of the State Co-ordinating committee on inter-school activities.

LaPorte, Ind. Music Dept. Performs January 13th

By Shirley Reinhardt

LaPorte, Ind.—Sponsored by the Music Parents club, the LaPorte high school music groups combined on January 13 to present a novel and interesting winter concert program to a large audience.

The orchestra of 62 pieces directed by Joseph A. Lanese opened the program playing "Knightsbridge March." Then the boys glee club took over under the direction of Hagan Harper, followed by the robed a cappella choir directed by Mr. Harper and Mrs. Lola R. Vawter. The concert band of 55 pieces featured a cornet quartet of Daniel Danielson, Bob Gregory, Betty Nelson and Clarence Fickle, in their first selection, "The Trumpeters".

To conclude the program an 80-piece band including the cadet band, played selections from "The Student Prince", several of which were sung by Mrs. Lyle Gossenger, soprano and Mr. Harper, baritone.

Meretta Leaves Lenoir for University of Mich.

Lenoir, N. C.—Leonard V. Meretta, assistant director of the Lenoir high school band of which James C. Harper is director, for the past four years, left February 1st to become one of the assistants to Mr. Wm. D. Revelli, director of the University of Michigan band. Mr. Meretta was formerly a pupil on cornet with Dr. Ernest S. Williams and traveled on tour with Major Bowes. Later, he played first chair cornet in the University of Michigan band and was awarded his Master's degree from the school.

Taking Mr. Meretta's place, is Mr. R. O. Klepfer of Cumberland, Maryland, a graduate of Mansfield State Teachers college where he was a clarinet pupil of George S. Howard. He has attended Ernest Williams School of Music, New York University, Penn. State college and has had valuable professional experience.

Talented Cellist in Dixon

Dixon, Ill.—Aileen Nielson, senior, first cellist of the Dixon high school orchestra under the direction of Orville Westgor has studied for three years under the direction of R. Samuelson, eminent musician of Rockford, Illinois, who conducted the Dixon Philharmonic orchestra for three years.

Aileen is very interested in her music career and is a talented cellist. She is ambitious to play with the Chicago Symphony orchestra. She is a member of the church orchestra and also plays the piano exceptionally well.

Her teacher, Mr. Samuelson, who has studied in Germany, is very optimistic about Aileen's musical future, believes that she will be definitely successful in the music field.



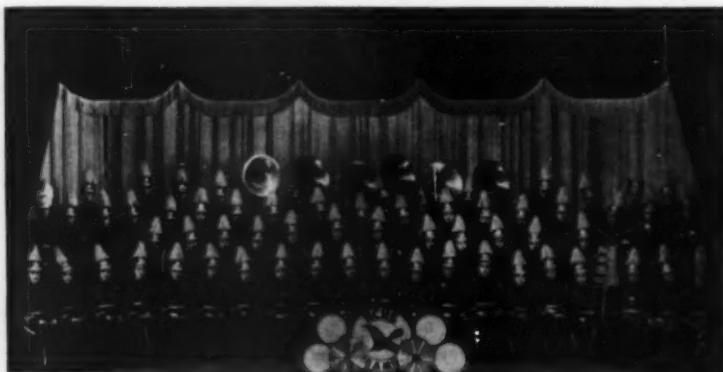
Aileen Nielson

Tappen, N. D. Band Will Give Concert on Feb. 12

Tappen, No. Dak.—The Tappen high school band, organized last year, will present its second annual program on Lincoln's birthday, February 12. The Tappen band club will sponsor a dance after the concert. Proceeds will be used to purchase a Defense Bond and the remainder used to complete the purchase of band uniforms which the club recently presented to the musicians.

The Tappen band directed by H. C. Riese, has the backing of the entire community through the efforts of the Band club and an "all-out" drive is on to make the band a well-known and worthwhile organization.

Norton Musicians Travel Every Spring



The Norton, Kansas Community high school concert band directed by James Kerr was awarded First division in both concert and marching at the Northwest Music Contest for Region 9 at Goodland, Kansas last year. The band takes a concert tour each spring and plays a weekly concert during the summer months, also a monthly concert during the regular school year, besides playing at all football and basketball games and other community activities.

High Cadenzas

By Phyllis Pamp

• That their bandmates' confidence in their executive and musical abilities was not misplaced has been proved by the past three presidencies of the Upper Moreland high school band of Willow Grove, Penna. Now bandsmen are pretty particular about who should rule the roost and it seems to be usual that the smartest and most popular fellows in the school play in the band.



Charles MacClay

for instance who graduated from Upper Moreland in 1938, won the band's presidency, also was the first person in the history of the school to win the senatorial scholarship to Penn State. And through keen competition he made the R.O.T.C. band his freshman year at State. When he became a sophomore, the R.O.T.C. band decided they couldn't get along without him and the varsity organization, the Blue Band, became interested and selected Charlie, with only two others from his class, as members of the famous group. This year he is playing first trumpet in the Blue Band and is a leader in many other college activities.

1939 Prexy Albert Yackle was also awarded the Senatorial scholarship to Penn State was selected as a member of the R.O.T.C. band last year and now is the bass drummer in the Varsity band. While at Upper Moreland Al was chosen bass drummer of the All-State band.

Francis Payne, president of the band and Valedictorian of the Class of '40, who received the highest average in the history of the school also won a scholarship to the University of Pennsylvania. For two years he was selected as first chair trombonist for both the All-State Orchestra and the All-State band. He was a First division winner and soloist at numerous concerts. Although he is now attending the Wharton School of Finance, he is playing first chair position in the famous U. of Penna. band.

Now, these boys' records are not accidental. You'll find their like among bandsmen the country over.

Musical training may not be wholly responsible for their success, but it's got a great deal to do with it. So toot your horns, fellows, who knows, they might make you president some day.

• Doing their bit, if indirectly, for Uncle Sam, are members of the pep band



Albert Yackle

gathered from the senior high school band of Stevens Point, Wisconsin. These mu-

sical patriots are on call at any time, day or night, to be sure that every soldier and every selectee gets a royal send-off when they leave for camp or points unknown. Sometimes, the boys are bounced out of bed at 2 a. m. and rushed to the trains or buses to bid the boys a fond, if noisy, farewell. H. L. Rehfeldt directs the outfit and if you don't think the boys in khaki love it, tag along with the band some day, or night.

• Stevens Point is really in the news this month. Either the women in the locale of the P. J. Jacobs high school aren't very good cooks or else they are ambitious for new ideas in the culinary art, for the band members have just sold the 1000th cookbook in their drive for funds. They have netted \$500 to date and we'll bet the community is eating better, too.

• If any of you are worried lately because your best musical efforts have been likened by the neighbors or your family to "a sick cat crying on the back fence" or other derogatory definitions, keep on playing and don't be bothered. It's just that others don't recognize your genius. Why, Wagner's critics 75 years or so ago, called his writings, "cat music", "festival convulsions", "rancid music", "tempest in a cuspidor" and "hell music", to mention just a few.

• We've had reports from shocked music teachers in our public schools that there are actually pupils in high school who do not know the words (some can't carry the tune, either, but that's excusable) to "The Star-Spangled Banner". There seems to exist among high school students the idea that the less one knows, the smarter and more sophisticated one is. Well, that idea went out with the flapper. So, if you don't know the words to our National Anthem, by all means, learn them today,—and be proud to sing them.

• If you platter collectors are sick of "Chattanooga Choo Choo" or have worn out your record completely, why not go over to Krupa's "Keep 'Em Flying", recorded on Okeh with "Thanks for the Boogie' Ride" on the other side. It's nice beatin', right in the groove. Or sweeten up with Eddie Duchin's "This Is No Laughing Matter" on Columbia. That's one of the neatest tunes we've heard in quite a spell. Flip the disk for "The Shrine of Saint Cecilia".

Dubuque Studies Blackface for January 14th Show

Dubuque, Ia.—The first Minstrel show ever given by Senior high school students was held January 14 and chalked up a certain success for the performers. Excellent humor and fine music under the direction of Miss Thelma Lillig, vocal music instructor, made the audience clamor for more.

Two large groups, the mixed chorus as the North chorus and the a cappella chorus as the South chorus, participated besides numerous soloists, both boys and girls. Can Can dancers and tap dancers were highlights of the evening.

"Quartette of Oomph"



The Sheldon, Ia. high school band directed by Kenneth A. Johnson thinks they have some pretty nice majorettes. Judge for yourself. They are Marian Wilkinson, Geraldine Bottenfield, Virginia Cuddy, and Kathleen Griffee.

Rush Conducts Heights Orch. in Winter Concert

By Jackie Baxter

Cleveland Hts., Ohio—The Cleveland Heights high school symphony orchestra, under the direction of Ralph E. Rush and assisted by the military band, presented its 8th Annual Winter orchestra concert, January 23.

The band opened the program with the playing of "The Star Spangled Banner" and the Overture to "The Barber of Seville." Three students were then featured as soloists. Robert Kautz, Richard Lepon, and Marilyn Costello played cornet, saxophone, and harp solos respectively. "Three Slippers", a trio for trombones, was played by Dan Baker, Tom Green, and Marcene Conrad. The band closed the first half of the concert with a group of American Marches.

Following the intermission, the orchestra played "Iphigenia in Aulis Overture" and movements from great symphonies, the Andante from "The Surprise Symphony" and the First Movement from Beethoven's "Fifth Symphony". Rachel Protheroe performed the Goltermann G Major Concerto for cello and orchestra. Don Morrison, now teaching at Oberlin Conservatory, attended the concert and heard Bette Spero perform the second movement, "The Unknown Soldier", from his Lyric Concerto. Phyllis Fetro was the piano soloist. "All Glory Be to God on High" by Bach, "Cavalleria Rusticana" and "From the Western World" by Dvorak were then played. A modern arrangement of the American folk song, "Jeanie With the Light Brown Hair", brought the twenty-first season of concerts to an end.

Red Cloud, Nebr.—Mr. and Mrs. G. N. Watkins, formerly of Daykin, are now located at Red Cloud, where they are teaching music in the schools.

New Uniforms Encourage Powell Band to Higher Honors



The Powell, Wyoming high school band under the direction of A. L. Samuelson has adopted a new point system of earning their chevrons, which so far, is working out fine. According to Betty Lou Peterson, band reporter, the 60 piece organization was given new uniforms last spring and are trying hard, through excellent concerts and high ratings to show parents and townspeople how much they appreciate them.

Maneuvers Are Mr. Phillips' Joy

Coleraine, Minn.—Arthur L. Phillips, director of music in Coleraine, Minnesota, received his preliminary musical instruction from his dad, a former band director, and played his way through high school and college. His teaching experience has been varied in both work and locality. He has taught Social Science and acted as principal of both elementary and high schools in Montana and



Mr. Phillips

Wyoming besides teaching music. Mr. Phillips received his B.E. degree from State Teachers College in St. Cloud, Minn., and his Master of Music degree from Northwestern University where he was a member of Glenn Cliffe Bainum's famous N. U. band.

Mr. Phillips is a marching maneuver enthusiast and his intricate formations are the pride of both bandmen and the community.

Beverly Struts for Scotland

Scotland, S. Dak.—A vivacious little twirler is Beverly Benner, 12 years old, twirler for the Scotland high school band directed by Donald Stroh.

Beverly is in the 8th grade, is an honor student in her studies and very much interested in athletics. She twirls for the pep squad of 24 members, with the band at all concerts and leads the outfit on all parades.

A very successful concert in which the band, boys' and girls' glee clubs and mixed chorus participated, was given February 9th.



Beverly Benner

Morton Band Proves Champ Rating in Jan. 25 Concert

Cicero, Ill.—The second concert of the year by the Morton music department, this time featuring the band, which will again this year defend its title as National Champion band, held since 1936, was presented Jan. 25 under the direction of Louis M. Blaha.

The numbers chosen for the program presented many interesting demonstrations of fine solo and ensemble work by these musicians, many of whom are national champs in their fields. The symphonic character of such numbers as the *Roman Carnival Overture*, the *Capriccio Italienne* and the modernistic *Pictures at an Exhibition*, the *Finale* from *The New World Symphony* by Dvorak arranged for symphony band give an idea of the superior work done in this department.

Anthony Makas, a senior, and pupil of Miss Mollie Margolies of the Chicago Conservatory of Music, who has shown his competence as guest artist with the band on several occasions, was heard in the *Rhapsody in Blue* by George Gershwin.

The Department of Languages and Social Science displayed exhibits in the foyer and in the second floor library and many patrons arrived early to see these examples of the work of the school.

The Morton Band and Orchestra Parents' association featured a Fur Fashion Show at its Feb. 2nd meeting.

2nd Ill. Grade Orch. Clinic Held January 24

Harrisburg, Ill.—The Second Annual All Southern Illinois Grade School Orchestra clinic was held January 24 in Harrisburg under the direction of Mr. Traugott Rohner of Evanston, and managed by Maurice Riley, director of instrumental music in Harrisburg. 173 students representing 17 different towns practiced and worked together all day and combined in an excellent evening concert.

Miss Kathleen Corbin of Centralia and Mr. Julian D. Emlen of Murphysboro were responsible for several special numbers given on the program.

Towns represented at the clinic are Anna, Carbondale, Centralia, Chester, Dorrisville, DuQuoin, Enfield, Fairfield, Harrisburg, Herrin, Mt. Vernon, Marion, Muddy, Raleigh, Rocky Branch, West Frankfort, Ziegler.

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*President National School Orchestra Association and Supervisor of Music, Tacoma, Wash. Schools

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"Super"

Joyce Colson, majorette of the Bismarck, N. D. high school band was rated Highly Superior at the 1940 and 1941 State contests, called North Dakota's 1st place winner. Instructed by Clarion E. Larson, Joyce also twirls for the Elk's band, and has made numerous public exhibitions in the past two years.

Miami U. Band Performs

Oxford, Ohio—The Miami University band under the direction of A. D. Lekvold played an excellent concert on Sunday, January 18.

District Contest April 3

Ainsworth, Nebr.—About 1200 school musicians will take part in the district festival to be held here April 3. Announcement was made by Supt. O. A. Beal.

Elwood Music Dept. Grows Under Hughes' Reign

Elwood, Ind.—The Elwood concert band of 52 members and the 4th grade pre-band group of 65 members will give a concert on Sunday afternoon, February 22, in the new Elwood gymnasium. This will be the first concert of the pre-band group.

On April 2, the seven rhythm bands of the Elwood City Schools, grades one to three inclusive, will give their first concert, including one number by each band.

Since September, the instrumental enrollment in Elwood has grown from 44 members to 134. To date, they have a concert band, a B band, a beginners' band and a string section of 16 members. Six flag swingers and 18 twirlers add to the color of the music department.

Mr. L. Rush Hughes is the supervisor of music in Elwood.

Glee Clubs to Broadcast

Flandreau, S. D.—The vocal music department of the Flandreau Indian school under the direction of Miss Cleo Sumter is preparing for a Mutual Broadcasting Network program on February 15 at 4:30 p. m.

The Indian school students will sing an all-Indian program on the "I Hear America Singing" series sponsored by the department of justice. This is a weekly feature which presents integrated national and racial groups of America.

Dunlap Concert Successful

Dunlap, Iowa—A free concert featuring the high school band, girls' glee club, pre-band group and dance orchestra, besides several talented soloists, was presented January 25 in the Dunlap high school gym. A large crowd attended the affair.

Cherokee, Ia.—Irving Tallmadge of Chicago and Karl King of Ft. Dodge, Iowa, were guest conductors at the Northwest Iowa high school band clinic held here January 24.

New Band In Palmyra, Pa., Directed By Galen W. Herr**"Outstanding," Says Judge**

Oelwein, Ia.—"The outstanding girl performer in this contest for her real fine performance of the Franz Strauss Concerto," said W. M. Muelbe, judge of the Region 2 French horn contest, when Althea Clingman of Oelwein, Iowa, had completed her solo.



Althea was rated "A" on all points of the judge's ballot, no small accomplishment on such a difficult instrument as the French horn. Pupil of V. F. Lunn, director of band in Oelwein high school, Althea plays in the brass quartet, also National First division winner. Other members of the quartet are Betty Gail Johnson, cornet, Bob Hilsabeck, trombone, and Virginia Crain, cornet.

"The Emperor's Clothes"

Collinwood, Ohio—An operetta, "The Emperor's Clothes" by Clokey was presented here January 20 and 21 under the direction of Frederick Lake.

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Address Secretary for complete information.

1655 Washington Blvd. Chicago, Ill.

Organized in Sept. 1940, the Palmyra Jr. - Sr. H. S. band directed by Galen W. Herr, was uniformed in May of 1941 through the cooperation of the Palmyra citizenry. They entered their first contest in Dec. 1941, the annual high school band marching contest at Harrisburg, Pa. in which they were awarded third prize in Class B schools, a most commendable rating for such a young band.

Flash -

Auburn, Nebr.—The 40-piece Auburn high school band under the direction of Guy A. Fuller, instructor of instrumental music, presented its annual concert January 20 in the high school auditorium.

Alliance, Nebr.—Three members of Nebraska University's faculty conducted a stringed orchestra clinic on Saturday, January 10, in Alliance, climaxed Sunday afternoon with a massed concert of the outstanding high school string musicians from 7 western Nebraska cities.

Fremont, Nebr.—The Dodge county music festival will be held March 20 in the city auditorium. It was decided at a meeting of the county music teachers held here January 8. The program for the festival will include vocal and instrumental numbers by massed groups composed of students in the Dodge county schools.

Ord, Nebr.—The North Loup Community chorus, an organization of 75 voices, presented a concert here on January 12. Proceeds were divided between the Ord and North Loup Red Cross chapters. The chorus is under the direction of Roger H. Johnson, music supervisor in the North Loup schools.

Taylor, Nebr.—The Taylor Community band held a concert on January 14 in the high school auditorium under the direction of Dr. Glen Auble.

Sutherland, Nebr.—The recent Sutherland school band concert under the direction of Claire Sherman was attended by approximately 15 persons.

Southern Saxes



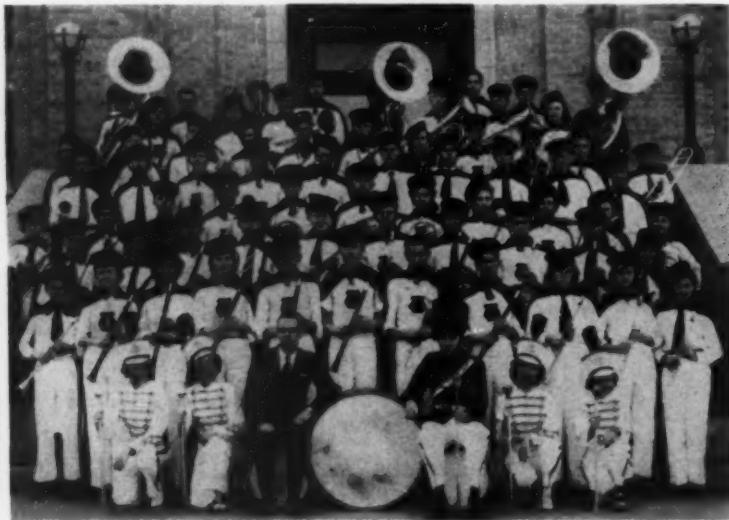
The Whitmire, S. C. sax quartet includes Fred Gore, Raymond Reed, Melvin McCall and Jo Ann McKay. Their director is Mrs. Elmer Baker.

O'Neill, Nebr.—The soloists and small groups of the vocal and instrumental music departments of the O'Neill high school presented a public recital at the high school auditorium on January 13. Groups included were trumpet trio, girls sextette, brass sextette and a variety of vocal and instrumental solos.

Ypsilanti, Mich.—The high school chorus, under the direction of Miss Ashby, is preparing for their Good Friday program. Their last appearance was at the opening session of the University of Life on January 18. The high school band and orchestra will appear at both the junior and senior plays.

Beatrice, Nebr.—The 40-piece junior high school orchestra under the direction of J. H. Rennick, entertained the Kiwanis club at its noon luncheon January 7.

1st Div. State Winner For 5 Years in Ft. Morgan, Colo.



The Ft. Morgan, Colorado senior band has a membership of 76 players with an excellent record. They won First division at the State music contest for the past five years and have been awarded several trophies in marching and maneuvering contests. The band plays for all athletic events, in parades and civic functions, gives regular winter concerts and makes up a large part of the city's summer concert band. Donald L. Foust is the director.

Norfolk, Nebr.—Miss Alice Fletcher, supervisor of vocal music in the grades of the Norfolk public schools, has been invited to write the course of study on music in the new normal training bulletin being put out by the office of the state superintendent of public instruction. Miss Fletcher has accepted the assignment and when her course is adopted, it will be used as the normal training music course of study throughout the entire state.

Stuart, Nebr.—The second annual Stuart high school music clinic was held January 17 under the direction of Professor John R. Keith of Wayne State Teachers college.

Directs Alma Mater's Band

Roaring Spring, Pa.—M. Clair Swoope, director of the Roaring Spring high school band, graduated from this high school in 1933 and returned three years ago to organize the band which rates high in both marching and concert.

A graduate of the Pennsylvania State College, class of '37, Mr. Swoope majored in music education. He studied piano for 12 years, was church organist and choir director for 4 years and sings baritone exceptionally well. He is also director of the American Legion glee club.

There are over a hundred students of instrumental music in Roaring Spring under Mr. Swoope's direction.



Mr. Swoope

Full Schedule for Mr. Rose

Polo, Ill.—Claude E. Rose of Polo, Illinois, is beginning his fourth year as director of music in

the Polo Community high school where he

has charge of all

of the vocal and

instrumental work

including a 70-

piece band, or-

chestra of 36,

mixed chorus of

50, girls glee

club of 45 and

numerous small

groups and soloists.

Mr. Rose

graduated from

Cornell college, in

Mt. Vernon, Iowa,

with Bachelor of Music and Arts degrees

and received his Master of Music degree

from Northwestern in 1940. He is a pianist

of outstanding ability and he and Mrs.

Rose, also a music graduate of Cornell,

present violin and piano recitals during

their spare time.

During the past contest season, the Polo

orchestra won the only First division rating

given to a Class C orchestra at the

State music contest.

The band also has

won many honors as have the vocal

groups and soloists.

As another form of recreation, Mr. Rose

conducts the 85-voiced community choir

which has successfully presented the

"Messiah" and "The Seven Last Words."

And his large class of piano students

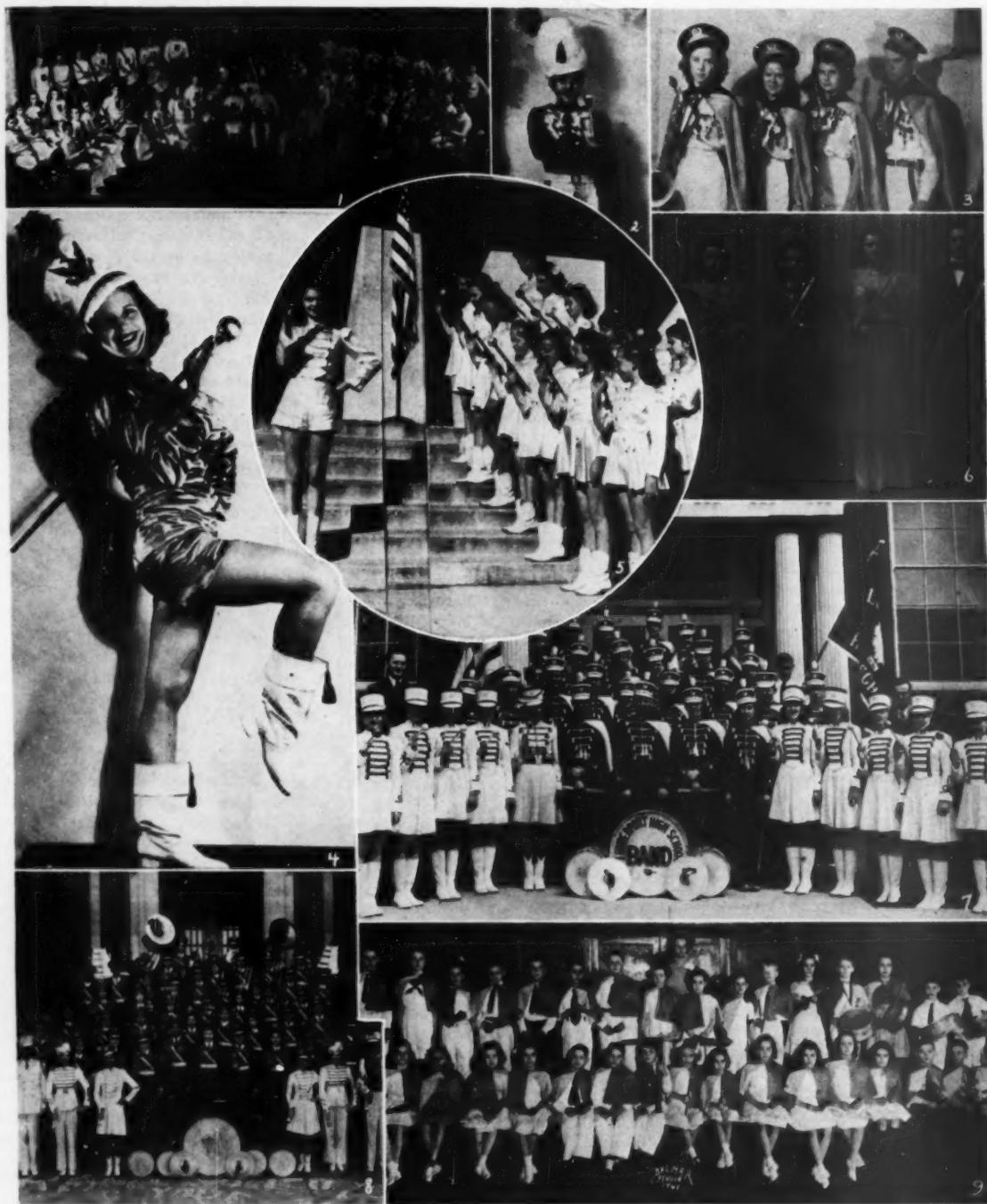
keeps him busy weekends. Mr. Rose's

hobby is his 2-months old daughter,

Cheryl.



Mr. Rose

Sax Quartet Rates High in Ky. . . . Dorothy Watts, New Maury Majorette

1. Bristol, Conn. high school band. 2. Weston Main, drum major of the Bothell, Wash. high school band directed by Mark Hart. 3. Everts, Ky. saxophone quartet. Left to right, Maxine Gilbert, Patsy Parkison, Geraldine Clark and Don Fagan. 4. Dorothy Watts, majorette of the Maury high school band, Norfolk, Va., directed by Robert A. Mau. 5. Majorettes of the Columbia, Miss. high school band directed by H. F. Lane. 6. Ogden, Ia. flute quartet directed by Henry Killinger. 7. Lumberport, W. Va. high school band, Nicholes Lomakin, director. 8. Denton, Tex. high school band, winners of big Dallas parade. Carroll McMath, director. 9. Lutheran melody band of greater Chicago directed by Mrs. Merle Kauffman.

From High School Band to Radio Symphony

(Continued from page 18)

ipline, and the director's demands on the performers are sometimes almost impossible to fulfill. Toscanini never compliments the orchestra. On the other hand, if something has gone badly in a concert, nothing is ever said about it afterward.

According to Mr. Pennino, the things that Toscanini stresses the most are intonation, phrasing, and pianississimi. The musicians are constantly reminded to "sing" their phrases. He warns them to play to please him, not the audience. To Toscanini music is the highest of callings as a life work. When some member of the orchestra has failed to meet his high standards of musicianship, one of the director's worst insults is to tell the unfortunate player that the latter should have been a doctor, a lawyer, a scientist—anything but a musician!

When not playing for NBC, much of Mr. Pennino's time is taken with his class of private students. Among his students are Liebert Lombardo of Guy Lombardo's orchestra, Jeanette Boulay of the Spitalny All-Girl Orchestra, and Walter Latinsky of the Center Theatre Orchestra.

Mr. Pennino has some excellent advice for serious students on the trumpet. "The first thing to remember," he tells his students, "is that learning to play a trumpet is a seven day a week job. You can't rest one day and then hope to make it up with twice as much practice on the next.

"And another thing, don't force a tired lip! When your lip feels the least bit tired, rest it for a while, do something else, and come back to your practice later.

"Begin your day's practice with long sustained tones in an easy register and gradually work to the extreme high and low tones. After ten or fifteen minutes of this, go through all your scales and all the intervals in the seven positions of the instrument. After that you can take your book and work on the problems assigned by your teacher."

Mr. Pennino begins his teaching with the Arban method. Then, in order, he uses St. Jacombe, The World Method, and the Herbert Clarke series. And after that—"Well, there is still a stack of music three feet high for you to go through."

Many young students ask him to teach them to play "swing". His answer to this is: "There is no such

thing as studying jazz or swing. That is merely another name for a personal style of expression or improvisation. The first thing for you to do is to master your instrument. Then if you really have any musical ideas, you will be able to express them."

Incidentally, Mr. Pennino does not smoke. He just isn't taking any chances on hurting his breathing apparatus.

Have You an Alma Mater in the Spotlight of Fame and Fortune?

Mason City had its Meredith Willson—Harrison high school had its Goodman—Flint, Billy Mills. Has one of your former band or orchestra musicians been snatched to the dizzy heights of fame for his musical ability? Is he now hobnobbing with Toscanini, Kostelanetz, or maybe Krupa? Give us the inside story of your school's favorite son (or daughter), who used to toot his horn or beat the drum in your high school band.



How to Prepare for Your Sight Reading Contest

(Continued from page 9)

and arpeggios. After all, a key signature is something to "fall back on", not to read as so many accidentals in the key of C. Rhythmic figures can be learned in the rehearsal or the lesson—always in relation to a *type* of music. The 'feel' of the rhythm must be learned by rote but its representation on paper must be associated with it.

Remember that they are not the same until they are made so. This figure does not give a bolero rhythm until it is interpreted to mean that. (Figure III.)

BOLERO

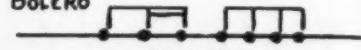


Figure III

Under the heading 'Interpretation' I find these sub-titles that appear to give trouble: Dynamics, Tempo, Rhythm and Taste. Again, dynamics must be taught in relation to some kind of music if they are to function. A fortissimo in a Maestoso or Grandioso is not the same as a fortissimo in a presto. It cannot be or the presto will never be played. In other words, dynamics should be a *result* in trying to obtain certain effects, not inflexible quantities of tone that melodies must be assigned to. Make the player conscious of what he is playing and the dynamics will inevitably fall into line.

There are two guides in establishing tempos—really only one, for metronome marks are derived from music terms. These metronome indications are useful, however, as they offer a concrete basis for remembering the latter. If students will learn the various *types* of music and the metronome speeds that are associated with them, they will have little difficulty in using the technique that they so readily acquire. It is a feat of learning but surely it is no more difficult than mastering the vocabulary of a foreign language or of learning chemistry formulas.

The term 'rhythm' is so closely associated with the preceding 'rhythmic figures' that it seems repetitious to discuss it further. Students should however be taught the difference between tempo and rhythm. The difference to the teacher would seem to be this—tempo is an external quantity and can be learned mathematically while rhythm is an internal feeling and must be learned emotionally—by *feeling* as a result of *hearing*. This means that directors are responsible for giving players the correct sound and feel of each rhythm figure and pattern.

The term 'taste' is a vague one and is inclusive of all the above terms and many more. If a group has satisfied the adjudicator on the above topics there is little doubt but that the performance will be rated a tasty one. To develop that taste even in Sight Reading has been the whole purpose of this article. Let us try to lessen the wide gap that prevails between the level of the concert performance and the Sight Reading one. If we can do that we are teachers of music rather than instructors in mechanics.

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Let Me Answer Your Flute Questions

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

If any of the readers of this column have failed to read "Strive for FINE Tone Production on the FLUTE" written by my colleague and good friend Arthur Kittl, you have missed something. Mr. Kittl is a thorough musician, and a very fine flutist who has devoted most of his life to the study of the flute. His article appeared in the January, 1942 edition of THE SCHOOL MUSICIAN. Read it, study it, and then apply yourself to the practicing of his suggestions, and you will be agreeably surprised at the pleasant results.

Question: Last week, while listening to the radio, we heard a number called *The Tarantella*, written by Rex Elton Fair. It was used as a flute solo, and I believe came from the radio station at Urbana, Illinois. Was this number written as a flute solo, and what is the meaning of the Tarantella?—R. D., Peoria, Illino.

Answer: Yes, the little composition in question was written originally as a flute solo with piano accompaniment. The Tarantella is a southern Italian dance which was formerly named after the ancient city of Tarentum, in Apulia. It was originally danced by a man or woman, or very often by two women who sang it, and at the same time accentuated the rhythm through the use of castanets and

tambourines. By some it was believed that to dance it continuously, until completely exhausted, was a certain cure for the bite of the terrible tarantula. It is usually written in six-eight or twelve-eight time. Many of the old masters including Chopin, Liszt, Bach, Beethoven, and others, used this form in writing Orchestral Suites, Sonatas and even in Concertos. The late John Philip Sousa used this form in some of his marches.

Question: I read your column (as do all the flutists in our band) in every issue of THE SCHOOL MUSICIAN. We want to tell you too, that we have gained much by doing so. Some of my tones are not clear and it has been suggested that I may be using the wrong fingering. Do you think that wrong fingering would in any way impair the tone? Also I am enclosing a self-addressed stamped envelope, and would appreciate it so much if you will send me one of your finger charts.—M. S., Columbus, Miss.

Answer: The use of wrong fingering would do MUCH to impair tone quality and pitch. We have only about one hundred of the complimentary charts left, and are glad to send one to you. AND—This statement reminds me of the fact that many have sent in requests for these charts without enclosing the self-addressed stamped envelopes. Unless such envelopes accompany your letter, we cannot possibly comply with your wishes.

Question: Our band is now working on the *Rienzi Overture* by Wagner, and it seems impossible for us flutists to play some parts of it because of the awkward fingering in the high register. Could you tell us how to finger those difficult rapid passages?—E. B., St. Louis, Mo.

Answer: The "Harmonic Fingerings" as explained in THE SCHOOL MUSICIAN, issues Dec. '38 and Jan. and Feb. '39, also in the Rex Elton Fair Flute Method, Book II, will show you exactly how to play those difficult passages with perfect ease.

Question: I have had four years of private lessons on the violin, and I also play the string bass and solo tuba in our band. Besides this I play the trumpet, mellophone, and the double bell euphonium in our dance band. Do you suppose I could learn to play the flute and piccolo in six months if I should take private lessons?—E. E., Dedham, Mass.

Answer: Earl, I'm surprised that you have left out the oboe, bassoon, and piano. Oh yes, and there is the xylophone. You could play this instrument with the left hand while playing on your brasses. As to your learning to play the flute and piccolo in six months, well, it isn't up to us to say that it can't be done but there are many of us who have been studying the flute for many, oh so many years, and all of us still have something to learn. Anyhow, I'm sending you the desired finger chart, and I'm wishing you well with all my heart.

Question: It has fallen to my lot to train a flute quartet. Fortunately, my players are able to read fairly well, also they play the notes even in rapid passages but the intonation is terrible. This is especially noticeable in the upper register. One of our flutists plays so flat

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that the others have to pull their flutes out in order to get down to her. All in all, it is really pretty bad, Mr. Fair, and your help will be appreciated very much. I must add that I enjoy your column as do all of my flutists. I prefer the Kuhlau numbers above all others. Isn't it true that his flute ensembles are considered the finest to be had?—R. A., New York, N. Y.

Answer: Your letter is most interesting. We only wish that space would allow us to print all of it. You are right about the Kuhlau compositions. There are none finer. We have heard it said by many of our most thoroughly schooled musicians, that the counter-point as exercised in his flute duettes, is the most perfect to be found any place.

Now as to your intonation troubles. First of all, the flute that is the cause of the pitch being low, should be corrected. Let one of the flutists of your organization who plays up to pitch, try her flute. Maybe the flute is flat. If so, a millimeter, or even more, may be taken off the lower end of the head-joint without impairing the general intonation of her flute, and this in turn will elevate the pitch. If the instrument is correct as to pitch, then it is possible that she covers too much of the embouchure, (blow hole) or if not that, maybe she turns the flute in (towards her) too far. Another point to be considered and carefully checked, is to make sure that the cork stops in the head-joints are set according to the markings on the flute cleaning rods. If you have no such rod, then set the cork in such a position that will measure seventeen and a half millimeters from the end of the cork to the middle of the embouchure hole. Once in a while a flutist will be found who will play consistently better with this cork in slight deviation from these figures. This may best be determined by having each student play the three D's. This, as a test of the two octaves covered by them. Also be sure that the pads open up far enough to remove all danger of interference with pitch. We are hoping that these suggestions will help you and many others whom we know to be having the same trouble. We know, because we have judged flute quartets in many sections of the country, and there are few who play in even reasonably good tune. It is a difficult matter, this business of playing in perfect tune, with only flute tones to guide you.

Question: A friend recently sent me a program from Boston and listed there is an instrument called the Albisiphone. All I can find on it in our dictionary is that it is a bass flute. Could you tell me something of this instrument? Is it the same as the alto flute?

Answer: An Albisiphone is a bass flute pitched (usually) an octave lower than the regular C flute. It is of the Boehm system, and fingers just the same as the ordinary C flute. However, the length is such as to demand the shortening of the tube by curving the extra long head-joint in a manner that demands it be played in the same position as the clarinet or oboe. The first two octaves of this flute are of a lovely quality of tone, in very good tune, and furnishes a beautiful bass for use with two or three C flutes.

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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Olcott, N. Y.

Music written for horn is relatively scarce, especially music which is easy to play—and thrilling as well. The greatest collection is for the voice, nearly always with piano accompaniment and nearly always gratifying to perform because of the

Question: High notes come hard for me. There seems to be too much back-pressure of wind and my lip refuses to vibrate.—A. G., Syracuse, N. Y.

Answer: Certain designs of mouthpiece and of instrument make it almost impos-



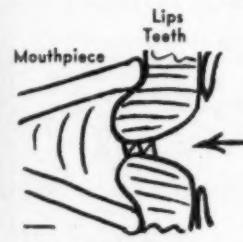
Middle and Low Register



Sketch I

use of words. Singing has become so formalized that many of us have taken to instruments to escape making music with our humble voices. Perhaps you may still perform your favorite songs by playing, slowly at first, with the piano. The notes will not fit, but by reading each note three notes (two-and-a-half steps) downwards, your part will sound like the tenor voice which is lower than the soprano voice. When you can do this trick with both treble and bass clef, make

sible to produce high tones at all or in tune. Equally important is your lip position, each player finding one of his own that works eventually. The three lip positions given in Sketch II are the successive changes of tension points as you ascend, working on the theory that the inner surface of the lip is less calloused and vibrates more readily and at a higher frequency than does the outer surface commonly used. Notice the position of the teeth in each register, and how they support the lips in the very high register.



Middle Register

Very High Register

High Register

Sketch II

quartets can be explored. A most satisfying quartet is the a cappella "Autumn Sea," by Gericke. Perfect first the notes and rhythms, then enjoy the message of the song. While performing any of the parts, follow the words as well as the notation.

Question: I want to sound louder, but not tinny. When my hand is out of the bell it doesn't sound right, but when I put my hand in as you once suggested, it sounds too sweet for my band. What can I do?—M. B., Wilson, N. Y.

Answer: There are several things you can do, such as breathing more deeply, filling your horn with as much air as will cause your lips to vibrate without wasting air, but it is my guess that you are already doing this. Try holding the hand part way in the bell, palm nearly across the opening as shown in Sketch I. For high tones and flat tones, bend the wrist down, extending the fingertips slightly.

Develop this position gradually.

Question: Supposing I procure B_♭ French horns for my instrumental organizations, is there any way in which we can use the familiar F horn fingering?—(At Syracuse, N. Y., Music Clinic.)

Answer: There are two entirely different ways of using the familiar F horn fingering on B_♭ horns. First of these is to treat the pitch of the B_♭ horn exactly as though it were a baritone in treble clef, then read the regular F music using the baritone clef (see Sketch III), sharping all F's unless canceled by a flat sign. The second way is for five-valve B_♭ horns only: Draw 1st valve slide 1½ inches, 2nd slide ½ inch, 3rd slide 2½ inches, leave 4th slide and thumb slide in shortest position. String or elastic may be used to hold slides 1 and 3 from slipping out. To play as an F horn, hold down the 4th valve and finger as customary except on high A_♭, where Thumb-2 is

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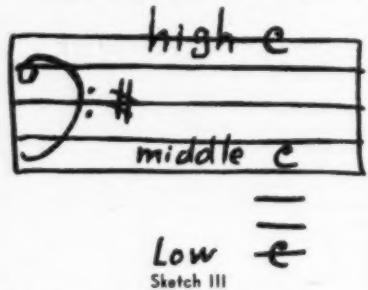
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better, and on high A where Thumb is better. Certain other fingerings may be discovered. Remember, however, that in using this altered horn you are losing the greatest advantage, since the difficulty in



French Horn is not essentially reading, but rather getting the desired pitch. So use the Bb horn as it is built, and read the regular F music in any of three ways (baritone clef-one sharp; or concert-pitch and mezzo-soprano clef-one flat; or treble clef and new fingering.)

Here are some more players who are devoting their lives to getting the right notes.

Cincinnati Symphony Orchestra—Weldon G. Wilber (Solo), Gustave Albrecht (1), Mathias Kuhu (2), Vincent Capasso (3), Hans Lind (4).

Toronto Symphony Orchestra—Mary Barrow (Solo), William Vopni (1), Reginald Barrow (2), Clifford Spearing (3), Frank Blenkin (4).

Radio City Music Hall Orchestra—Richard Moore (Solo), L. Nava (2), D. Cowan (3), B. Hudish (4).

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School Music in Review

John P. Hamilton

Orchestra

"Romantic Overture" by Harold M. Johnson. The overture, though classical in form, is supposed to be descriptive of the Scotch Tale immortalized by Sir Walter Scott in his poem, "Young Lochinvar". The first theme depicts young Lochinvar riding his charger to the home of his beloved. The second theme represents the emotional reactions of Lochinvar and Ellen when he finds her betrothed to another, boldly kidnaps her and rides away in victory. The music alone can be classed as a beautiful classic and certainly needs no such tale to insure appreciation.

The introduction is quiet andante with bassoon, cello and bass unison (motive based on the dominant of minor key). Woodwinds answer the basses and entire orchestra concludes each phrase with a percussive chord. The first theme, a firm, flowing, minor melody is introduced at No. 2, after two measures of horns and strings establish the basic accompaniment triplet figure (flute, oboe, trumpet and violin melody). There is a horn solo for four notes at No. 5 using a secondary motive that appeared in the second measure of the introduction and in various places throughout the overture. This solo brings in the second theme in major, a third below first theme. The development section from No. 6 to No. 10 is very well done (a pleasure to analyze these days). Recapitulation starts at No. 10 and is an exact repeat of 22 measures of the main theme. A modulation brings a return of the second theme, a fourth lower than original and leads into the closing section where all the thematic material is reasserted, bringing the work to a powerful climactic close. A very fine work within the scope of any high school orchestra. Published by Carl Fischer, N. Y. Price, concert orchestrations and score, \$4.25.

"Advancement Orchestra Folio", a collection of light classics for young orchestras. Selected and arranged by Merle J. Isaac. A very fine collection consisting of Wagner's "Valhalla" from "Das Rheingold", Haydn's "Minuet" from the London Symphony and the "Andante" from "The Surprise Symphony"; a "Country Dance" by Beethoven; Luther's "A Mighty Fortress"; Schubert's "Serenade"; Moszkowski's "Spanish Dance No. I" and some worthwhile discoveries of nineteenth century material—"Lullaby", H. Kjerulff; "Poem", Z. Fibich, (some sections of this theme sound like the popular "Moonlight Madonna"); "Petite Bourrée" (a splendid string number), Angelo de Prossé; "Alla Turca", E. Schmidt, and Ravel's "Pavane", (an excellent selection—but so different from the rest of the book. Also, be mighty careful of intonation). This column cannot account for the instrumentation—no score available. Published by Carl Fischer, N. Y. Price, Piano-Conductor, 75 cents, other parts, 40 cents each. (Third violin, viola part available).

Vocal

"If I Had My Wish" by Lily Strickland. Arranged for S.A.T.B. accompanied. A fine easy piece, comfortable ranges and interesting, especially the poem. Excellent for high school choruses. Published by Mills Music Co., N. Y. Price, 15 cents.

"Hear Me, O God!" by Robin Milford, using a poem of the famous Ben Jonson. A two-part treble setting with organ (or piano) accompaniment. Starts with a

declaratory four-two lento movement, then alternates between this and a vivace three-four. Extremely modern harmonic pattern that employs whole tone transitions—a beautiful number. Published by Oxford University Press, London.

"The Land of the Free" by Erik Leiden. A good number for patriotic assemblies. Available for Band. Published by Irving Berlin, Inc., N. Y.

Band

"An American Rhapsody" by Victor Cherven. The composer has been able to

catch the American spirit in music. A serious presentation of modern American music. Published by Edward B. Marks. Full band, with score, \$3.50.

"On the Square" by F. A. Panella. A fine march used as program opener by the University of Pittsburgh. Published by Panella Music Co., Pittsburgh.

"Old New York Medley" arranged by Paul Yoder. Consists of: "While Strolling Thru the Park", "Bicycle Built for Two" and "The Bowery". Very popular with the

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Miscellaneous

"On Learning Music and Other Essays" by H. C. Colles. A 1940 publication of Mr. Colles' serious essays intended to help teachers in their solution of present day problems.

Essay No. 1: "On Learning Music" could have been entitled "On Teaching Music". A splendid clue as to the approach used in English Conservatories in the development of musicians. The essay, "Letters" refers to what we call "degreens". The essay "Bans" is a common sense appeal for thoughtfulness and righteousness in the "banning" of classics written by composers whose countries are now our enemies. A very important little booklet. Published by Oxford (C. Fischer).

"Harry James Trumpet Method" a school of modern trumpet playing by Harry James and his father, Everett James. A fine method for private study but lacking in fundamental practice material for successful class work. Published by Robbins Music Corp., N. Y. Price, \$2.

Band Aids Travelling Fund

Rapid City, S. D.—A varied musical program was presented by the Rapid City high school band on January 23, for the benefit of the band's travelling expense fund.

The program which included such selections as "El Capitan", "The Donkey Serenade" and other entertaining numbers was directed by Alex Schneider.

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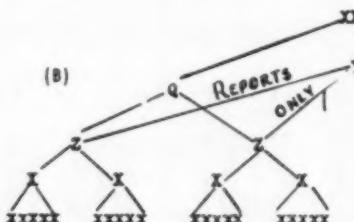
Answering Your Inquiries about my Military System

(Continued from page 11)

while reporting and are returned by ranking officer as soon as report is finished.

The top sergeant executes another about face and takes post straight through the vacant space between the two platoons, about four paces to rear of band.

The accompanying sketch (B) will



show the channels of command. Thus all responsibility is allocated to some individual so that any act can be traced to the responsible officer. All commands go through channels as much as is possible so that the corporals are the direct respon-

sibility of the sergeants, the lieutenants are responsible for sergeants and the captain passes word to the lieutenants.

This formation will at once show the possibility of using the corporals as drill masters for squads with the sergeants acting as advisers, then the sergeants taking over a section and the lieutenants acting as advisers, the lieutenants drilling the platoon and finally the captain drilling the entire company. This is exceptionally good for the work of the school of a bandsman,—to the rear, flank movements, et cetera. This individual drill is the fundamental work of all good marching bands.

Make it plain to all corporals that if they cannot keep order, instruments in their squads clean, uniforms neat, and correct at all times, a new corporal will be placed there who will do the job. Impress upon the sergeants that if they cannot get the desired work out of the corporals, someone else will.

You will find that the entire conduct question will evaporate into thin air if this is handled as it should be.

A corporal is responsible for the following in his squad: conduct, instrument, uniform, morale, marching, private practice, presence at rehearsals, et cetera.

The sergeant is responsible for his section and if there is a corporal in he should the sergeant's job is to see that he does.

A fine spirit of competition can be worked up between squads, sections and platoons and in this manner the subject of band kept **always** in front of the student. This has never failed yet to improve a band.

Mark your officers with chevrons so that they will show their rank to the world and will be proud of that rank. I use the West Point type chevron. The officers wear the chevron between shoulder and elbow, and the non-commissioned officers wear it between the elbow and hand.

NEVER NEVER "BAWL OUT" AN OFFICER IN FRONT OF HIS MEN.

Band Plays for Officers

Aurora, S. D.—The Aurora school band played several numbers for the school officers' meeting in Brookings January 23 at the armory. Both Professor Hanson and Mrs. Guemmer accompanied the band.

The Alto and Bass Clarinets

By Thomas C. Stang
Box 6133, Apex Station, Washington, D. C.

"I find it difficult to produce the notes above 'C' in the staff on my bass clarinet" is in content what a reader in Brewster, Minnesota, recently wrote.

In explaining, this reader stated a "whisper" is audible before the actual tone. This is a comparatively common complaint. All security and ease of playing is absent when one experiences this condition. This reader explained that the bass clarinet in question has the single, automatic type octave or register key mechanism. The failure of the tones above "C" in the staff to respond instantaneously as in this case, can be traced to some fault in the octave-key mechanism.

The "whisper" mentioned by this reader is a result of the slow-motion of the octave key controlled by the "D" key (third finger, right hand) mechanism. As often is the case, a worn, a too deeply seated or a sticking octave-key pad will retard the opening action. This permits air to escape, causing the tone to break, or come forth inferior. A sound, which can well be described as a "whisper," can be detected.

Even a most non-mechanically informed player will at once recognize the importance of having this mechanism in proper condition, which necessarily must include well seated pads. Most bass clarinets have long lasting pads, covered with a

durable kidskin material. This hardens long before it is worn through, and so it is therefore advisable to replace the octave-key pads periodically, even though they show no apparent wear. With use, pads become more and more deeply seated. This, coupled with a constant wear of the key mechanism, makes an ever-change in the adjustment-tension, which makes it imperative to check at frequent intervals the octave-key mechanism.

Most bass clarinets with the automatic-type octave key mechanism have one octave key which is "sprung" open—that is, one of the keys opens when the closing mechanism is raised. The adjustment of the two springs—the proper tension of each of the springs—is of utmost importance. "Would-be" mechanics should not attempt this adjustment, nor should any bass clarinet owner permit such a person to tamper with his instrument.

Failure of the notes above the staff, "g" to "c" (second ledger line above) to respond clearly, or with certainty is usually caused by a leaking octave-key. The low register, too, is often impaired by a defective octave-key pad, or adjustment. Low F, F[#] and E will often "break," or sound their respective "twelfth" above, in a thin, or muffled tone, when an octave key failure permits a break in the air column. This particularly is noticeable when playing staccato in the low register. The adjustment failure on bass clarinets with two octave or register keys is absent, as no mechanism is present to wear or get out of adjustment; however, attention to the condition of the pads is nevertheless important, for regardless what type of key mechanism controls the key, pads will wear, harden or become too deeply seated.

The most simple of all the care which can be given a keyed instrument is often denied bass clarinets. Due to the greater distance between keys, and their larger construction, it is easier for the most inexperienced player to ascertain where a drop of oil will be of invaluable service to the instrument. Due to the size of the key rods, et cetera, of the bass clarinet, free action will be absent if oil is not frequently used. A drop of oil at the point of contact of the key springs will make a "day-and-night" difference in one's instrument reaction. There are several brands of "key-oil" offered for sale by leading music houses.

If it is impossible to secure this, a cornet valve oil will serve, or even a good grade of sewing machine oil will make remarkable improvement in the action of the key mechanism.

A bass clarinet, whether owned by the player, by the school board, or by some organization, represents a truly sizable investment. It is usually twice that of a clarinet, and so should at least be given as good care as a clarinetist would normally give his instrument. Those owning good bass clarinets—in fact, anyone owning a bass clarinet should regard their instrument with great value at this time, as instruments may become more scarce due to the War, and the less common ones impossible to secure.

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The Band Directors' Correspondence Clinic

Send your ideas and problems to C. W. Coons, Director of the Department of Instrumental Music, Sunflower Junior College, Moorhead, Miss.

Pre-band training has been much in prominence in the last few years but from numerous questions asked it seems to be much misunderstood. Too often it is looked on as a mere interest-getter for the youngster in grade school. It does serve in this capacity, it is true, but its main objective is to discern aptitude in prospective band-students; after a month or two in such a class the trained eye can discern who will and who will not be able to handle a band instrument with facility. Training in such a class accomplishes the following:

It teaches note reading to those who have not had it before.

It teaches counting and rhythms.

It teaches band discipline.

It teaches the students to follow a director's beat.

It teaches breath control.

It teaches elementary ensemble technique.

It is not generally understood that this class need not be an expensive proposition. The instruments used may be any of the various Clarinets, Saxophones, Ocarinas, Tonettes or lowly 15- or 25-cent tin flutes, or a combination of several of them. The more expensive instruments have their very definite advantages but the tin flute produces excellent results, too. Most of the instruments on the market have their own method books which come with the instrument; but one of the best method books for this type of class is the Carl Vandre *Fife, Jug, and Bottle Band Method* (50 cents apiece, less school discount), which works for all the simpler instruments, as may be judged from the title.

The idea is sometimes passed over because the teacher fears that there is not sufficient room or seating and stand equipment for such a class. Many instruments have their own music holders attached to them. The Jollet (Ill.) system is to conduct the class in the individual school rooms with the students standing before their music which is propped on the chalk-trays of the black-boards. Sitting two to a desk, a double class may be accommodated in an ordinary classroom, the music lying on the desk before each pair of pupils. Of course, if you can conduct the class in the band hall, using the same chairs and stands "the big band" uses, there is a fine thrill and a greater incentive to excellence for the young student.

(Most of the remarks in this column are concerned only with band, but there are considerable materials available for pre-orchestra training, too.)

If you have a rhythm band in the elementary grades, this fife, or tonette band is a natural follow-up activity. It can be started with good results in the fourth grade, or even in the third (if the group is progressive), and can be continued through the grades, or until the students graduate to a regular band instrument.

We started a group two years ago in the 6th, 7th and 8th grades of the local grammar school. Membership in the class was voluntary and fifteen enrolled;

that group produced band players as follows: one on flute, one on oboe, one on saxophone, six on clarinet, one on drum, one on cornet, one on French horn, and one on accordion. The latter four were unable to handle the six-hole fingering of a fife, but they showed aptitude concerning the other problems presented in the class; the French horn player was such a hopeless case on the fife that she was given a toy xylophone to play; this was easy for her and that she had musical talent is proved by the fact that she is now doing well on that hardest of all band instruments, the French horn. Those who did not continue with their instrumental music were without exception inspired to a greater interest in our concerts as listeners.

The band director need have no qualms about putting the idea up to the singing teacher of his school system. They are usually glad to give their cooperation to such a project because it gives their students a chance to use the note reading technique she has been thanklessly laboring with for years; the student returns to his singing classes with a new interest in, and proof of, the value of her teaching. Most of those with whom I have worked out this project have expressed a willingness to take over the teaching of this class themselves if it could be worked into their schedule. We will usually prefer to do our own teaching of this group but it does not require the services of an instrumental specialist; any one who possesses a knowledge of music can teach the class from the directions in any of the instruction books.

A pre-band class is probably the most efficient method of testing the prospective band member. It tests whether his interest will flag when the new is worn off the project. It tests under performance conditions whether or not he can assimilate the skills necessary to handle an instrument. It must be remembered, however, that failure to play a pre-band instrument of one type must not preclude the student from a chance to try one of another type.

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Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Question: Where can I obtain details on the twirling of Scotch bass drum and tenor drumsticks?—R. H., Mobile, Ala.

Answer: Any of the drum companies can supply you with a manual of twirling, but these manuals contain only the rudiments. Apparently, this is an individual art in its more complex form and is passed on from one to another, as I have noticed that few players of Scotch bass drums or tenor drums do the twirling the same and there is also a difference, in many cases, in the manner in which the sticks are held.

To the observer, however, these twirls appear more intricate than they really are and by learning the rudiments and working out the simple twirls and cross-over beats, simple yet effective routines can be developed. Most drum manufacturers include a manual of twirling with the Scotch bass and tenor drums. By working out your own routines, individuality is accomplished, and you have "something different" which the American public demands and acclaims!

Question: A well-known timpani player told me that cross-beats were very sparingly used and should be avoided when possible. I was taught to play with one hand following the other, making the cross-beat where it naturally occurs. Which is right?—A. L. G., Omaha, Nebr.

Answer: Generally speaking, you would probably find that few timpanists use cross-beats except where rhythmic difficulties and change of drums requires such cross-beating. I have a suspicion that probably the manner of playing, using cross-beats where they occur is probably correct from a mechanical view, but it requires painstaking practice to develop this manner of playing to a point where

it is musically good. Further, you will find that most professional timpanists understand and can use the cross-sticking method though they seldom employ it in actual playing. If you plan to continue your timpani playing and are adept at your method of playing, I would suggest you look into the manner of playing when few cross-beats are used. The fact that you are proficient at cross-sticking certainly won't prove a detriment to you. If you request it, I would be glad to give you the name of a timpanist in your city who can help you in the matter.

Question: Is the closed drum roll started with two beats with each stick? For example, there is two-bars rest and then a roll is shown for, say, two bars. Does one start out the roll with two beats with the left hand and follow with two beats with the right, etc.?—E. H., San Antonio, Tex.

Answer: This is a matter of attack, one of the most important phases of drumming and one frequently overlooked. Attack is of course most important on any instrument and should be closely watched. In the case of the snare drum, if the attack is made on an accented pulse (as in your example above) the roll attack is best started with a slight "crush" with one stick (I recommend the right but it can be done with the left) and immediately picked up with the other stick. Starting the roll with this "crush" beat assures precise attack and entrance. Such an attack uses more than two taps of course, due to the slight pressure exerted upon the stick, but it starts the roll exactly where indicated and makes for accuracy. This is true of the closed roll where additional beats to the two taps are played with each hand and which is the applied snare drum roll for band and orchestra. In the case of the pure double stroke roll with no additional "buzz" beats, usually played on a large drum, the roll is started with two taps only with the leading hand. A roll of this type is very open, however and is usually reserved for street work on a large field drum. In the closed roll, two taps with each hand serve as the basic taps with a slight downward pressure adding additional taps to smooth out the roll, making it more adaptable for band and orchestral use.

As you are probably all aware, the defense situation is definitely affecting the procurement of metals used in manufacturing musical instruments of all types, including drums and drummers' equipment. The manufacturers advise this column that they are of course cooperating with the government in every way possible and are going along meeting each situation as it arises. The musician can help by being cooperative with the manufacturers and realizing their position. Be patient in the matter of delivery and substitutions and, no doubt, price increases bound to occur from time to time. High officials in our government recognize the value of music as an aid to morale and by keeping our ideals and outlook as ever, the musician can help. The musician usually has a cheerful outlook and is, in every day parlance, "a good guy" so let's go along and do all in our power to assure that America will remain the greatest country on earth with the greatest music—and the right to play it.

Tapping Out Rhythms

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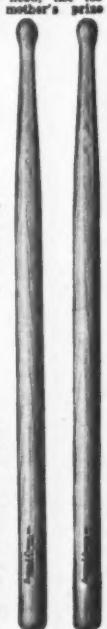
Jack Powell and Charlie Master are the two most famous drum clowns in the world. They make fun for everybody, tapping out rhythms on chairs, dishes, tables, pots and pans, most anywhere but on a drum. It's more fun than you can imagine and you don't have to be a drummer or a musician to tap out a boogie-woogie on your desk top, or the top of your piano, or your front door, with a pair of these perfectly matched drumsticks with rubber tips. These rubber tips make a drum of everything they touch, give the same rebound as a drum head, not too noisy, perfectly harmless even to mother's prize antique. Anybody can do it. Everybody loves to do it. See if you can equal Gene Krupa.

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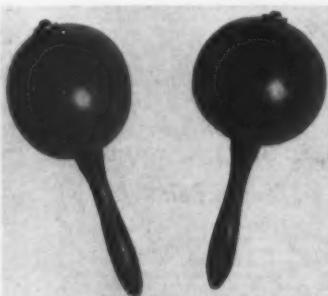
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School Dance Bands

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Ever since the United States declared war, the top-flight swing bands and vocalists have taken over the stimulation of patriotism with enthusiasm. And their songs have accomplished much in awakening the American public to its war-time obligations.

Vaughn Monroe has written "Hi There Guy, How'd You Like To Fly", named the official song of the Army Air Corps, which is being used to recruit new aviators for Uncle Sam. Gene Krupa has needled the beatin'est recording of "Keep 'Em Flying" with a real army colonel barking out the commands which should definitely increase the Army enlistments.

Sammy Kaye has come through with "Remember Pearl Harbor".

Eddie Cantor has added "We Did It Before and We'll Do It Again" to his show, "Banjo Eyes" and Irving Berlin's "Any Bonds Today" has been played

ords, both of big-name bands and your own waxings. Invaluable tips can be picked up by heeding the playing styles of Goodman, James and Krupa. And of course, it's a great help to be able to hear yourself beat out a rythm or two. Save your records. And take good care of them. They need attention and care just like anything else of value.

The jacket that comes with a record when you buy it has a definite purpose. Don't throw it away. This protects your disk from dust and dirt and eliminates scratching. Keep every record in its own jacket, in an record album if possible.

Buy good needles and throw them away as soon as they wear out. An old needle can ruin a record entirely and if you value your waxing of "You Made Me Love You" played by Harry James, you'll use a good needle on it.

Clean your records with a soft cloth



Personnel of the Fremont swingsters: trombones, Don Churchill, Dale Weigert, Don Harvey; cornets, Bob Olmsted, Carl Whinnery, Byron Krasne; drums, Roy Farris; bass, Miles Semrad; saxophones, Ralph Conrad, Pete Eggers, Ronald Harold, Clarence Ishmuel; piano, Marilyn Cain and director, Bob Weinburg.

again and again by leading maestri in the swing music world.

Of course, there are plenty of other tunes,—some sentimental like "Dear Mom",—some cute like "He's 1-A in the Army and he's A-1 in My Heart". Let's not forget Kay Kayser's playing of "Thank Your Lucky Stars and Stripes" and Kate Smith with her "God Bless America".

Anyway, the bands are playing 'em, the vocalists are singing 'em, Mr. Public is whistling 'em and you might as well give them some attention, too. Include at least one patriotic tune in your repertoire for every affair at which you play.

Give vent to your patriotic feelings. Music can arouse the highest emotions of the public. So awaken your patrons' patriotism. Give them plenty of the old standbys from "Yankee Doodle" to "The Star Spangled Banner" but don't neglect the recent hits. You can do your bit for the U. S. A. Keep the notes flying and the drums rolling,—for national defense and unity.

Importance of Records

Every good school dance band musician knows the importance of listening to rec-

ords and notice the difference in tone. And keep your phonograph in good order if you would save those big-name recordings!

In Demand

An orch that made such a name for itself in its own high school that neighboring students became interested, is the Fremont, Nebraska dance orchestra which has been playing for school dances and affairs for three years. They play for stage presentations, dances, and special numbers at basket ball and football games. And other schools are dating them up for proms.

Under the supervision of Walter R. Olsen, director of music education in the Fremont schools, the musicians have taken an integral part in the school program.

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Ideas for Band Parents' Clubs

By Joseph H. Coulter
Instrumental Music Director
Elizabethtown, Kentucky Public Schools

In smaller cities, organization and development of such an expensive thing as a school band can be a discouraging and uncertain task. It is the nature of youngsters to look forward to their participation in the glamorous activities of their heroes, the older students—athletics being



Mr. Coulter

one example. They are great imitators, and from the lower grades up such functions are a standard part of their school world. At the band's inception, it has little of this magnetic pre-sale enjoyed by other long-established departments. With only vicarious means available, this sales-barrier is not easily overcome. This is only one of its manifestations; pre-sale

shown just what the band has to do with this, and though patience is in order, when they see the light, little persuasion will be needed. All parents are primarily interested in the welfare of their children and are constantly alert for anything that might improve them in any way. They can be shown that the band is an ideal medium for the development of neuromuscular co-ordination, dependability, social responsibility, mental alertness, discipline, self-confidence and poise in public performance. It is an art that may be used either professionally or to warrant scholarships and expense for a college degree, not to mention constructive use of leisure time. For their investment, the parents then have a goal and purpose which is more than adequate compensation. Their enthusiasm is contagiously spread via the grapevine-network customarily employed at such social gatherings as bridge parties and teas, until it punctuates the conversations of the parents and the dreams of the director.

Enthusiastic Band Parent members were most effective aid in placing 45 individually purchased first-line instruments in Elizabethtown the first year. When the director desires Jimmy to buy a particular instrument instead of a ten dollar C Melody Saxophone, a Band Parent friend of Jimmy's mother calls her for an appointment and then goes along to do most of the talking. This replaces a justifiable wariness with confidence. In short, it affords an "in" that is indispensable.

During this first year, 1939, with help from an overburdened School Board and P.T.A., the band received \$600 from the Band Parents Club. In 1940 and 1941, the contribution was over \$2000. Com-



The Elizabethtown band with the instruments purchased for them by their Band Parents Club.

usually decides what we buy, whether it be tangible or intangible.

Fortunately, there are two forces existent that may be used to overcome a lot of this resistance: they are civic pride and parental love. Both are powerful enough to be factors in race and national improvement. Most residents of any city are interested in the progress of their business and culture. They have to be

pared with finances of large school systems in highly populated areas, this does not appear phenomenal but in towns having only from 2000 to 4000 people, it literally makes the band possible. Usually, our high school enrollment is near 200, a very large percentage being transient, obviously undependable material. From this number, we are building a band that is necessarily limited in quantity, but not

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in instrumentation and overtones. To the school owned material the Band Parents have added new first-line pedal tympani, other percussion equipment, two sousaphones, two trombones, a double horn, alto clarinet, bass clarinet, bassoon, uniforms, band emblems, and they have paid the director's regular salary through the summer "starvation" months providing steady improvement. Results? Every year the band has been rated Superior at the State Contests, our ensembles and solos faring equally well. Members of the Kentucky All-State Orchestra and the National Region 7, 1st division Mass Band at Little Rock Arkansas have been selected from our bandmen. We anticipate more of the same in 1942.

Some values of the club are not measured in terms of money. Much moral support is derived from our traditional Band Parents Banquet, attended by parents, band members, the Board of Education, city officials and boosters. The guest speaker is always a well known school band director whose presence and advice furnish a much needed transfusion of new blood and ambition. After records of progress and plans for the following year are discussed, all adjourn to the free band concert. Those who come with an air of "sacrificial boredom" invariably forget all about it. The project is of inestimable value in crystallization of unity of spirit.

Since we try to remain in debt to prevent stagnation, there is always a money-making scheme under way. Some are not world-beaters, but continued effort results. Among these are "tacky parties", concessions at games, serving dinners for various organizations, "Grand Ole Opry", which uses local humorists profitably, and individual donations. The "hill-billy" shows are real entertainment to some, while the ever-present "corn" provides merriment for the more sophisticated generation. Rummage sales, if held at the right times, managed and advertised properly can easily net \$100 in one day with nothing invested. Surprisingly effective was our "Mile o' Pennies" which was collected on a long table on the court square. Tended by ladies working in shifts, and

advertised well, it was little trouble and indeed worthwhile. Gravity and pleasantness may be added by having the band nearby to play at opportune moments. In thermometer fashion, the daily per cent of the mile reached may be made public. Sponsoring a picture at a local theatre is an easy profit, since almost anybody will attend on a particular night with the added stimulation of a band concert between shows. One of our most recent successes, frowned upon almost universally, was the all-out drive for donations. It was initiated by mimeographed letters, carefully worded by a committee of men including Mr. D. A. Carr, president of the club, Mr. G. C. Burkhead, County Superintendent of Schools, and Mr. R. J. Van Horne, Chief Clerk of the U. S. Gold Vault at Fort Knox. Having a letterhead of cleverly drawn figures of dollars and instruments, these were delivered to every home by band members. Readers were advised that the committee would call at an early date so that they might sign the pledge cards. Of course, contributors and amounts were published. Drives such as these can be successful if expertly planned by those who thoroughly understand the band's needs and the prospective donors. Other officers of the current year who have served efficiently are Mrs. Logan Dixon, vice-president, Mrs. G. W. Howard, secretary, Mrs. W. C. McMahan, treasurer, and Mrs. Ernest Miller, publicity chairman.

There are those directors who complain that lack of attendance at Band Parent meetings indicates absence of sympathy to the cause, and do not consider them necessary. However, one is likely to forget that parents have other problems with their families besides furnishing their presence in about three places at one time, for the many activities in which they may be involved. It is true that a relatively small group keeps most organizations alive, but where the man's money is, there you may find his heart. The Band Parents club has this director's profound respect and he wishes to give all due credit to those tireless workers whose aid was invaluable in the organization of the Elizabethtown School Band.

10 Iowa Schools Send Best Players to Creston

Creston, Ia.—An 88-piece band composed of the best players from 10 high schools of and surrounding Creston gave a concert here in the high school auditorium January 23 under the direction of Mr. Russell L. Wiley of the University of Kansas. The musicians received the programmed music two weeks before the two full days of rehearsal beginning January 22.

The band was organized by Roy E. Dougan, director of instrumental music in the Creston schools who directed the Star Spangled Banner. Marches were directed by Ray F. Dull, of Mt. Ayr high school, Claude Riles, Osceola high school and Edith Moffatt of Lorimer high school. Mr. Wiley directed the remainder of the program.

This concert was the first of a series of five to be presented this spring in place of the contests, in cooperation with the national defense plan. The other concerts are: Iowa State College symphony orchestra directed by Mr. Alvin Edgar; a 2-day vocal clinic and festival with a concert

on March 27 directed by Max Krone of the University of Southern Calif.; a novelty concert by the Creston music department on April 17; and another concert by the Creston music department under the direction of Miss Ardith Larson, vocal director, and Mr. Dougan, instrumental director.

Band and Chorus in Concert

Alliance, Ohio.—The Alliance, Stark County, winter concert given by the high school band and mixed chorus was held January 8 under the direction of Earl Beach and Eva Lee Sackett.

Lexington, Nebr.—Ernest Green, who was recently married to Miss Bette Vasey of Cozad, is the new supervisor of instrumental music in Boise, Idaho, high school.

Tecumseh, Nebr.—Robert R. Weber, son of School Supt. D. H. Weber of Humboldt, will teach band and orchestra in the Superior school this year.

Culture is that which remains with a man when he has forgotten all he learned.—Herriot.

The A. B. A. Forum

To be or not to be. That is the question. Some say yes. Some say no. It all depends on your viewpoint. Patriotism, conservation of tires and gas, investment of cash in Defense Bonds, hearts saddened by family separations caused by war, all of these elements have thrown a blanket of reluctance over the membership until it seems very likely that—

Well, we'll just have to wait and see.

Meantime, this column is restored to usefulness, having had the brush-off since President Hayward was succeeded. We are going to try to collect all the news we can from those members who are not too far in arrears in their dues and if possible, let you in on some of their secrets. If we can tell you some things they don't care to have told, so much the better.

Comes a letter from James C. Harper, Brother Jim is still conducting the band at the Lenoir, N. C. high school and at time of writing was putting on the final touches for a concert tour up in Virginia. Says the band truck tires are not as yet threadbare and are probably good for another year which is indeed a very prosperous condition.

"Last September," writes Uncle Jim, "we had a large part in Lenoir's Centennial celebration which included band concerts, parades and a big pageant each night for three nights. The band here had a heavy job in connection with the pageant as we had to play 52 numbers (or parts of numbers) each night as incidental music to the pageant.

"We are now in process of preparing the windows of our building for blackouts. We have proved by experiment that the sound of the band cannot be heard from an aeroplane flying overhead if all windows are closed, as our cork ceilings and the roar of the plane motor are enough to take care of this. The Civilian Defense Committee has requested that if the alarm sounds while we are in the midst of a night rehearsal that we blackout the windows and all other sources of the escape of light and then go right on with our rehearsals as the children are as safe here as they could be in any part of the city and there is less danger of them scattering on the streets and getting in the path of cars driving without lights. Thus far the blackout rehearsals we have had have not occurred on band nights but sooner or later they probably will and we are trying to be ready."

Mr. K. L. King of the K. L. King Music House, Ft. Dodge, Iowa, sometimes referred to as a bandmaster, rises with the suggestion that the A. B. A. column, "probably never at any time contained as much 'hoey' as during my year as president," in case you didn't know. The reason," says Brother Karl, "that members neglect to send in news about themselves, is not that they are too modest, rather, I would say, because they are too lazy to write (and you may quote me)." The Ft. Dodge Municipal band of which Brother King is the silent member, is still entertaining the public in its 21st year of service. "And we have yet to play our first fugue! The director of this band (with whom ye editor has bent many an elbow) spent a pleasant week with Herbert Clarke and his band in Long Beach in November and discovered that Herbert's programs were quite similar to ours. He plays familiar and melodic

dious numbers plus a few stirring marches and some popular numbers and the folks love it! Which leads to this thought: Some Festivals and contests may be cancelled on account of the war and some school bandmasters may think that this will bring about a lack of interest in the school program. This will not happen if the bands will render community service by public appearances at community functions, parades, concerts, etc. The good Lord invented bands to play in public! To those who think the 'educational angle' more important I will say that in preparing a repertoire for public appearance, education will not suffer. To keep the bands sold to the public who pays for all the bands through taxation, keep talking education and practicing public appearance. Also this is no time for solemn mournful music!"

And then there is never-still-a-minute Ray Dvorak, brilliant director of U. of Wisconsin band. Ray's band gave a concert on Jan. 18 at which was featured, in addition to Edgar Wipperman, cornet soloist in *Inflamatus* from "Stabat Mater" by Rossini, one Gordon Haldiman, now a junior having studied trombone with Ray for the past two-and-one-half years.

Haldiman is a marvelous trombonist, and you can read that again. He would be a marvelous performer under any circumstances, but to be such without the aid of sight is a remarkable achievement. The young man is a graduate of the Janesville, Illinois School for the Blind. He memorizes all his music from his Braille copy which he himself writes down with the assistance of one of the band boys who dictates the music to him.

But that isn't all, stranger. Beginning with his sophomore year, he has marched regularly with the band and never misses a trick, never misses a game. So if you think you're handicapped some day because you can't find a director's baton to suit you, take a powder.

In Elkhart, Indiana, there hibernates a certain gentleman (editorial courtesy) of diminutive stature but compensatingly wide, a self-styled cornetist of the lippy type who years ago, oh, 50 or 60 anyway, tried to peddle his stuff in his home town in Iowa, finally having to take refuge in the Navy.

He has a remarkable personality of an aggravating nature, given to social sabotage and inclined to irritate whenever opportunity presents. Members of the A. B. A., both A and B grades, are warned against the practices of this gentleman (editorial courtesy) to make havoc of your tranquillity by returning your letters scribbled with illegible witticisms that from anyone else would sound funny. Of all the excellent reasons given, he is the best one known for postponing the 1942 A. B. A. convention.

Stop the Presses! Stop the PRESSES!! Tear out that front page, Elmer. Here's a scoop that IS a scoop. It's colossal! It's this:

The Annual A. B. A. Convention Scheduled for Miami, 1942
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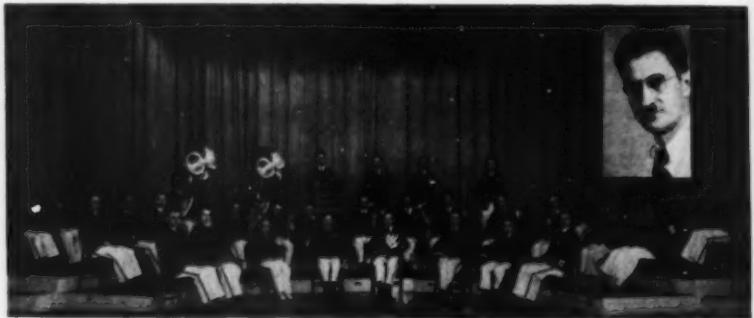
(from page 15)

The library cabinet is located just outside the band room and unlocked by the librarian ten minutes before each rehearsal. A blackboard, hung on the wall directly in front of the band, lists all notices. Program to be rehearsed is posted on the blackboard before each rehearsal. When the band members come to rehearsal, they can tell at a glance just what music is to be played and can have this music ready in ample time.

The fortunate band which owns this fine band room was organized in 1924 and has been under the supervision of its present director ever since organization. In 1934, Springville entered Class C in the concert band contest

and was rated Superior in the State finals. In 1935 and '36 they received the same rating. In 1937 and 1938, their rating was Excellent and in 1939, they rated Superior in both the State and Regional contests. At the 1940 Regional they were rated 2nd Division and in 1941, Superior at the State, 3rd Division at the Regional. Springville has also produced many small groups and soloists that have rated well at the Regional.

The musicians and their director are happy and contented and are doing a finer job because of their up-to-date, convenient quarters. A band room built exclusively for the use of the musicians, is truly a boon to the school music movement.



Lucky musicians, these Springville high school bandsmen, for they have their own special band room where they can toot and drum to their hearts' content. To be a part of this excellent organization is a signal honor of which the members are well aware.

I Suggest Orchestral Clinics

(Continued from page 10)

II.	
Nigun (Improvisation)	Block
Romance	Wieniawski
La Fille aux Cheveux de Lin	Debussy-Hartman
Prayer	Rachmaninoff-Kreisler
"Capitan Fracassa"	Castelnuovo-Tedesco
	Emanuel Wishnow
III.	
Trio in C Minor	Brahms
Allegro energico	
Presto non assai	
Andante grazioso	
Allegro molto	
University of Nebraska Trio	
Vesper Concert	
presented by	
Western Nebraska String Clinic Orchestra	
Emanuel Wishnow, Director	
Sunday, January 11, 1942	
Alliance Municipal Auditorium	
Gossips	Dubensky
Londonderry Air	Arr. by Elkan
Andante Cantabile	Tchaikovsky
Burlesca	Scarlatti-Elkan
National Anthem	
STRING ORCHESTRA	

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MISCELLANEOUS

STICK CONTROL, a book of special practice routines for that weak left hand. Postpaid, \$1.50. George B. Stone & Son, 61 Hanover St., Boston, Mass.

GIFT BATONS—Brilliant red or yellow plastic handles, sleek or knobby styles. Lustrous metal shaft. Perfectly balanced. Your conductor will appreciate one. \$3.50. Moderne Music Products, Owatonna, Minn.

KEEP YOUR PIANO IN TUNE—Simplified authentic instruction to do your own piano tuning, \$4. Tune for others. Free literature. Prof. Ross, 456 Beecher St., Elmira, N. Y.

Trade Winds

Robbins Plans "Round Table Talks" During Conference Exhibit

A feature of the Robbins Music Corporation exhibit at the Music Educators' National conference in Milwaukee, beginning March 28th, will be a daily round table discussion on "Music For Americans". Participating in these talks designed for teachers and music directors



will be (left to right) J. J. Robbins, prominent music publisher, D. Savino, noted music editor and composer, Hugo Frey, outstanding choral arranger and E. J. McCauley, head of the Robbins' Educational Division. These discussions will be open to all music directors attending the National Conference.

The Robbins-Feist-Miller exhibit will emphasize its "Music For Americans" and will display a varied array of band books, song books, choral editions, concert songs, modern instrumental methods, orchestra music, instrumental solos, all written or edited by American musical authorities.

A highlight in the Robbins-Feist-Miller exhibit will be the display of Robbins Latin-American music obtained by Mr. Robbins during the past two years, through his representatives in Brazil, Ar-

gentina, Mexico and through his office in Cuba.

In all, Mr. Robbins plans to offer over 500 publications for teachers and directors to inspect at the Music Educators National Conference.

Repairing Business Expands

The American Plating & Mfg. Co., 2241 Indiana Ave., Chicago, for over 35 years rebuilders of band and orchestra instruments for music dealers throughout the country, as well as manufacturers of a number of items, report that their facilities have recently been expanded to take care of a marked increase in their repairing business.

Mr. Charles Urban of this firm invites dealers not familiar with the service offered to write him for complete details.

School music directors and students are requested to see their local dealer rather than send the work direct. The American Plating & Mfg. Co. return a strong written guarantee bond with every instrument rebuilt.

Vincent Bach Gives Lectures

On January 9th and 10th at the Band Clinic held at the University of Kansas (Lawrence), Vincent Bach gave a series of lectures on "Acoustics," "Intonation," "Tuning of Brass Instruments," "History of Brass Instruments" and "Use of Brass Instruments in the Modern Symphony Orchestra."

The clinic was sponsored by Mr. Russell Wiley of the Band Department, University of Kansas.

Annual Concert February 19

Bloomfield, Nebr.—According to Director Tollifson, the annual band concert will be held February 19. In addition to the uniformed band of 62 players, ten members of the beginners band will participate.

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Arnold Brilhart

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